

# THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

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**MR. WILKIE COLLINS** is at present engaged on a NEW NOVEL, which will be ready for SERIAL PUBLICATION IN DECEMBER. It will be published in a limited number of Newspapers, the list of which is not yet complete. Newspaper Proprietors who may wish to avail themselves of this Story can obtain terms on application to A. F. WATZ, 34, Paternoster-row, London, E.C.

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(Signed) "J. L. MENARS."

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## LITERATURE.

### TWO BOOKS ON EMERSON.

*Ralph Waldo Emerson: a Biographical Sketch.* By Alexander Ireland. Second Edition, largely Augmented. (Simpkin, Marshall & Co.)

*Emerson at Home and Abroad.* By Moncure Daniel Conway. (Trübner.)

THE impressions received by many persons—well known and less known—from the life and conversation of Emerson are recorded in the work first-named. It has indeed been already noticed in the ACADEMY, but (like Bacon's Essays), "enlarged to almost as much again as it was before," it may well be reckoned a new book. The earliest of the memorials of Emerson, it is still in some respects the best, as a comprehensive varied presentment of his character and peculiarities—a many-flowered garland woven by the same kind and cunning hand that graced with immortelles those earlier graves of Lamb, and Hazlitt, and Leigh Hunt—or (shall we rather say?) a porch painted with many warm touches of glowing colour to set off the figure of the modern Stoic.

In Emerson's case there is no need for the special pleading which in our day has revived the once obsolete cant about the privileges of genius. A nursling of Puritan discipline, upright, self-contained, and self-sufficing, he carried the moral traditions of his ancestry into the intellectual field wherein he laboured without haste or rest, in solitude or choice society. To meet such strain and worry of every day as penetrated the fence elaborately set about his life, he had good store of bland indifference; cushioned thereby against jolts and jars of petulance, fatal to philosophic thought and calm. "Nobody ever saw him out of temper, or even ruffled." His interest in others, always benevolent, was never absorbing, so that he easily escaped the troubles of excessive personal sympathy. As he was quite popular and accessible, his fame attracted "admiring friends and enthusiasts from every quarter." He in no way set himself up for adoration, but did not shun worship, save of the coarse and compromising sort. As Concord was a shrine to which devout and faithful pilgrims resorted, a certain spirit of devotion was requisite, if the oracle were not to remain dumb or give no full response. The experience of Frederica Bremer was in this regard instructive—one dares not say amusing. Her admiration was deep, her appreciation keen; but she was not quite a worshipper, and this "secret antagonism easily called forth his icy, Alp nature, repulsive and chilly." But she acknowledges the impossibility of "quarrelling

with him, though one may quarrel with his thoughts, with his judgments;" and she finds his distinctive characteristic in his "nobility." His mere presence was "so agreeable to her that though enjoying his conversation she did not invite it"—a sure sign of friendly feeling. Her testimony is evidently on faith and conscience. Every word is genuine and tells. She felt that she was never at her best with him—"prevented by his cool, circumspect manner from getting into my own natural region." But any annoyance on this account was annihilated in the memory of his serenity—a remarkable testimony; yet thus to isolate it is hardly fair, for in Mr. Ireland's book it is one of many, selected with a keen eye to the omission of surplussage and to the justice of the final impression. Short of personal acquaintance, nothing surely could better tell us what manner of man Emerson was than this book. To the same end three portraits are given. They certainly do not bear out the remark, "My portraits oscillate between the donkey and the Lothario." In early manhood and in middle life, it is a keen Yankee face of no uncommon type. The tender expression, under the mellowing influence of age, reminds one of Cardinal Newman.

Mr. Ireland's own contributions are in his own style, praise sufficiently significant to his former readers. With him we are never far from the ancient wells of English undefiled. True to his earlier devotion, he ends with the fine lines of Daniel, on the man who at such a height hath built his mind that

"whatsoever here befalls,  
He in the region of himself remains."

In these verses he finds a forecast of the "marble self-possession" and "grand self-dependence" of Emerson.

Mr. Conway, too, culls a thousand fragrant posies from the mythologies of East and West to adorn the shrine of the Sage and Saint of Concord—but with a difference. By him, Emerson is set forth as a new Messiah, with all the latest American improvements; and this not as a chance outburst of exaggeration, but with a recurrence and persistence that must bore the agnostic as much as it irritates the Christian reader. To brand Christianity itself with the fatally degrading appellation of "orthodoxy" is now so common as to be vulgar, and therefore to be shunned by all really superior persons; such, for instance, as that Emersonian who, when a fellow-auditor asked of some passage in the master's lecture on Plato what connexion a certain sentence had with its predecessor and what connexion it all had with Plato, made answer, "None, my friend, save in God."

Moreover, this determination to use Emerson's head as an efficient battering-ram against the walls of the Celestial City is scarcely fair to Emerson himself. At the outset of his career, he only sought to go his own way, not respecting tradition of any sort. He was his own standard; "looking within he felt no need to look up." His humility—so much insisted on by his biographer—was in this relation that ordinary form of the virtue which may be defined as "pride with a discount off"—not a heavy deduction in his case. The Lord's Supper was "not suitable" to him, "and that is reason enough why I should abandon it." In the same

spirit he afterwards said, "We must do without Christ;" and consistently refused the customary honour to His Name. Native indifference (and a rooted dislike to that shutting-up of the thoughts we call conclusion) kept his tolerance from becoming identified with that contempt to which it was constantly approximating. At the close of his life the same moderating tendency is manifested, this time in the opposite direction. He checked Mr. Conway (the latter tells us) in some crude utterance, and was duly set right by his disciple for this condescension to Christian childishness. Besides, his eminent social tact warned him off possible frictions and obstructions. He was chafed at the betrayal of his utterances anent the poetry of Swinburne and of Whitman—"the publication was the damnable thing." He might not have been wholly pleased at the record of his opinion that Christianity was the "inheritance of donkeys," in which (naturally) he "could not feel interested." Strange comment on all this lies in the fact that the loving friends around his grave could find no more fitting, free, final utterance of their sorrow and their hope than the burial service of the Church of England.

Polemic apart, Mr. Conway's book is highly interesting in its connected view of Emerson's life and works, the particulars of his descent from the old Puritan families, the sketches of (and by) contemporaries, and such episodes as the Brook Farm venture and the freaks of the Boston Transcendentalists. The record of the friendship with Carlyle—in which the Atlantic, surely, was also the Pacific—is pleasanter reading than those "Reminiscences" that hastened the fall of the Chelsea Dagon and "shamed his worshippers"—some of whom retaliated by a liberal kicking of their shattered idol.

Mr. Conway's style has a certain exaltation. It is even a little light-headed at times. On the first half-page there is this sentence:—"The love of a Madonna is in his own interpretation"—an enigma which (to me at least) remains unsolved. The context as to King Arthur, Enoch, St. John, and the Wandering Jew gives little help. And at the end the plain facts of the narrative are veiled, as by a euphemistic haze, till a decidedly disagreeable effect is produced. We are told that "the anaesthetic in use for mitigating maternal pangs did its office in the hands of Emerson's nearest kindred in softening for his age the pangs of its new birth":—

"When the pain came upon his body . . . a brother's art had provided the anaesthetic draught of which the mythical Lethe seems a dream. The prophet of love and science by their hands passed painlessly into the elements which henceforth will be gentler because he has lived. . . . The physician brought his draught to the bed of pain against all the protests of dogmas which translated blind elements and cherished the curse of nature."

Emerson's influence was that of the Dawn. His clear Phosphor lamp aroused many a thinker to hopeful labour in the "wood of particulars," as Bacon phrases it. "Within his doors," says one, "it was always Morning." There is a list (p. 277) of illustrious sleepers awakened by him, who, in their turn, awoke their fellows. The triumphs of

physical science caught his imagination. In these matters he was guarded against the danger of "invoking the oracles of his own mind" by a careful training and a lifelong interest in material discovery. Bacon's other warning to such Light-bringers he heeded not. Man was the last and choicest of creatures. As in the microcosm of his body, he sums up all the conditions of living matter, from the merest rudiment to the most perfect form, he is in a sense the creator and the world. All the Past had led up to him, and his thoughts shall mould the Future. In such exaltation the modest examination of the secrets of nature has ending, and the suppressed egotism of the sage its expansion and revenge. He has already ascended and is the highest.

Emerson's popularity was due not merely to his lofty personal character, but to the cheerful optimism of his teaching. He distrusted all authority, and it was his misfortune that authority in his day found its symbol in slavery. He bade each man trust in himself with all his heart. Such a message can be rightly received only by those who, emancipated from the numbing spell of custom, prejudice, and routine, straightway proceed to the better land of higher obedience, not wandering into the wilderness, where, in barren freedom, every will and whim may run its idle course. To such the impulse imparted has its automatic check, the spoken doctrine its reserves that "go without saying." Such fit audience will always be few. Emerson himself is never final. The incisive exaggeration on the right is speedily redressed by a like extravagance on the left. The matter in hand is the main point—that the "Cynthia of the minute" may be fixed for that minute. The caricature is a momentary effect, but the true impression is permanent. For if Emerson's main business was to stimulate, prompting ever-renewed experiment, his character was essentially cool and conservative—"a central calm subsisting at the heart of endless agitation." But, passing from him to his disciples (such, at least, as Mr. Conway may represent), we leave this temperate clime. The influence, working by the double charm of swift suggestion and persuasive personal appeal, has ceased. The suave, patient, urbane suspension of belief has been exchanged for sharp negation, and we find how easily the vague condenses into the narrow, like the genius conjured into the leaden vase. Phrases, originally independent as American citizens, are brought into the bondage of a Pyrrhonism, as dogmatic in its proscriptions as the most zealous Little Bethel. The new Puritanism—without Christianity—is a straiter sect than the old.

To take for granted, as Mr. Conway does throughout, that the resources and development of Christianity are exhausted, is surely a presumption in both senses. To proclaim that worship must be rendered, if at all, at the shrine of the unknown God, may be in a different but more effectual way than the bigot's to shut the gates of mercy—human mercy—on mankind. The works of Christianity are around—*circumspice*. Its atmosphere invisibly, insensibly sustains us. The works wrought by an enthusiasm of humanity as disinterested as any later time can boast

were seen on a large scale not quite a century ago. When to the poor, in mind or station, this other gospel is preached, with its doctrine, that "prayer is a disease of the will and belief a disease of the intellect," that evil "is but arrested development," sin "a fossil word," and the Devil himself the "Great Second-best," what may not be expected? The "Fénelonian orgies" of philanthropy culminated in that confused horror that M. Taine has, for the first time, fully set forth. And of the newer cultus the end is not yet. The Emersonian optimism admits of an easy translation into the vulgar tongue as "All right, go a-head," a faith and hope soon kindled. Some of its professors might, in favouring circumstances, experience such charity as bade Lavoisier mount the scaffold quickly, since the Republic had no need of science—"if there be knowledge, it shall vanish away." "The consequences of things will be what they will be," and every day the truism is an unheeded warning. How many Frenchmen of 1783 foresaw 1793? How many would have believed the *Prophétie de Cazotte* had it been actually spoken? But there are other influences at work, and "we know not what's resisted." For my part, I will withstand the temptation to facile prognostic.

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THE life of the Duke of Berwick is but another name for a history of the wars in which the French nation was engaged for more than thirty years. This English-born soldier, who fought without compunction against the country of his birth and against the prince for whom he had gained the crown of Spain, served in every part of Europe where the needs of France called him. It was in Spain that his great victory, the victory of Almansa, was won; and it was in Spain that, after two months of incessant contest, he completed his most difficult task, the reduction of the brave Catalans. The citadel of Nice was captured by the army under his command, and he led through more than one campaign the forces which protected the Alpine frontier of France. He was in Flanders when the town and citadel of Lille passed into the hands of his uncle Marlborough; and when the dashing Villars was wounded at Malplaquet the calm and cautious Berwick was summoned to take his place. A career like this is a fitting theme for one who, like Col. Wilson, has practical experience with the tactics and contests of actual warfare, and it is evident in every chapter of this volume that the heart of the historian is in his task. The operations of Berwick's campaigns are described with the accuracy which comes from scientific knowledge, and such striking incidents in his life as the protracted siege and ultimate capture of Barcelona are brought home clearly to the mind of the reader. If there is occasionally an inclination to describe at unnecessary length the struggles in the battle-field or the intrigues in the palace, in which the Marshal took little share, the digressions at all events serve to

complete the history of his adopted country in the hour of its greatest danger. Once or twice the gallant author disturbs the equanimity of the critic with such expressions as "beating drums, braying trumpets, clashing cymbals, colours flying;" "God bless ye, little Fitzjameses! Adieu, Hamilton, Perth, Caryl, and the rest;" or "Hark! the bray of trumpets; away, then, with intriguers' muttering." But these slight annoyances must be forgotten in consideration of Col. Wilson's enthusiasm and diligence. It is a work of honest labour, and a valuable addition to the literature of the epoch.

Fortunately for the fame of Berwick, the primary responsibility for the operations against his uncle was never placed in his hands. Had the command of the French army in the Spanish Netherlands been entrusted to his care, his fate would probably have been the same as that of its other leaders. The skilful disposition of his forces with which he defeated the objects of the Austrian general on the borders of Piedmont, and the plan of campaign which he adopted against Lord Galway, would probably have been ineffectual against him who was never defeated in a battle and rarely foiled in a manoeuvre. Although the Duke of Berwick spent the greater part of his life in actual warfare—he assisted, according to Col. Wilson, in twenty-nine campaigns, in fifteen of which he led armies—he was present in but six battles, and only commanded in chief in his memorable victory at Almansa. His genius was rather for Fabian tactics of delay than for hard fighting in hand-to-hand contests, and the French King was well advised when he selected him to conduct the operations of an army which was called upon to defend the South-eastern portions of the kingdom by a drawn battle only as the *dernier ressort*. If Villars and Berwick differed in their plans of warfare, they had in common the quality of ruling the disaffected with firmness and yet with prudence. When the former returned to the Court of Versailles from the work of pacifying the discontented Protestants of Cevennes, the duty of completing the task was assigned to his friendly rival. When the city of Barcelona was surrendered to the Duke of Berwick, he issued peremptory orders to his troops that the city should not be sacked, and his orders were not disobeyed. His object, as expressed in his own words, was "to preserve for the King of Spain a flourishing city which might prove of great service to him in the future." A still more arduous duty was assigned to him in later years—it was the labour of arresting the spread of the pestilence which ravaged the towns of Marseilles and Toulon at that fearful crisis when Pope wrote that "nature sickened and each gale was death."

An ample share of the genius of the Churchills for acquiring honours and emoluments was inherited from his mother by the Duke of Berwick. A more ingenious scheme for transmitting titles to children than that described by Col. Wilson on p. 252 could not have been devised by the wit of man. The Duke believed that some day a revolution might return the Stuarts to the throne of England, and with this conviction in his mind he obtained the sanction of



Louis XIV. to the exclusion of his eldest son from the French peerage which was conferred upon the father. His desire was to secure for his first-born the title of Berwick in England, for his second son a dukedom in France, and for the third a grandeeship in Spain. More daring thoughts even than these may have passed through his brain. The Pretender was still unmarried; and, if he died childless, there was no obvious claimant for the throne to enlist the support of the Jacobites in his favour. It was "l'âge d'or des bâtards;" and it may have occurred to the marshal and to his ambitious wife that under certain circumstances, quite within the bounds of probability, the eldest-born son might occupy a more exalted position than a dukedom in the English Peerage. A greater slur than this rests, as Col. Wilson acknowledges, on the character of Berwick. His reputation had been chiefly acquired on the battle-fields of Spain; he was idolised by its natives, and had been decorated with the highest honour which its monarch could bestow. Nevertheless, when war broke out between the two countries of France and Spain he did not hesitate to give his enemies occasion to triumph by accepting the command of the troops which were sent across the Pyrenees to besiege the fortress of St. Sebastian. There is, moreover, cause for lamentation over his differences with Vendôme. The failure of the French campaign in the Netherlands was intensified by the constant disagreements of its three leaders, Vendôme, Berwick, and the Duke of Burgundy. The operations which the first and greatest of these three generals suggested might have been carried out in their completeness had not the Duke of Burgundy been encouraged by the support of Berwick. The weakest side of the marshal's character was shown during those weary months while the Dutch and the English were engaged in besieging Lille. Its strength was displayed in those campaigns in Spain and in Dauphiny which Col. Wilson has so fully and so faithfully described. W. P. COURTNEY.

*Old and New Edinburgh: its History, its People, and its Places.* By James Grant. Illustrated with Numerous Engravings. In 3 vols. (Cassells.)

MR. GRANT needs to be forgiven much of literary defect and *gaucherie*; and he will be forgiven, because he loves his subject much. As a writer he is the inferior of Robert Chambers, of Daniel Wilson, and of Mr. R. L. Stevenson, who have, from such different standpoints and with such dissimilar pens, treated of the beauties and memories of Edinburgh. Even as a manufacturer on a large scale of that dubious literary hotch-potch known as prose-poetry he cannot be regarded as the equal of the late Mr. George Gilfillan, whose portentous gorgeousness was relieved, if not justified, by genuine moral and literary enthusiasm. Mr. Grant's portraits of Edinburgh worthies recall the extravagance and want of proportion that mark obituary notices in a provincial newspaper. He sings the praises of commonplace magistrates, third-rate actors, and the bewigged wits of the

Parliament House almost as energetically as he does those of "all the learned and all the literati." Sometimes, too, Mr. Grant's statements are suspiciously indefinite. The late Sir James Simpson, of obstetric celebrity, may have been "the good, the wise, and the gentle;" but why does Mr. Grant not tell us exactly what was the discovery "concerning chloroform" that he made? The "glorious university" of Edinburgh may deserve all that Mr. Grant has to say in its honour; but, if so, why should he not supply some more definite information about the salaries attached to its chairs than that they are "not inferior generally to those in the other universities of Scotland"?

Mr. Grant's enthusiasm and industry, however, are such as to make the reader of his new volumes overlook such weaknesses as we have pointed out, as well as his want of method and certain small inaccuracies of statement, which might be quoted. Such labour as he has here given us the fruits of must have been a labour of love, or it would never have been undertaken. Every street, square, wynd, close is made to give up its historic secrets to Mr. Grant, who spares neither personal pains nor the patience of his readers in unfolding them. Persons fare quite as well as places. The history of every man and woman who has ever had anything to do with Edinburgh is here detailed in full, from the Queen's Maries and the Regents Mar, Murray, and Morton, to the late Miss Catherine Sinclair and Dr. William Chambers.

The best way, indeed, to get profit and pleasure out of this work is to turn to the Index, take subjects at random, and proceed to the letter-press for what is said about them. What with the amplitude of Mr. Grant's descriptions, and the wealth of excellent illustrations supplied by the publishers, these volumes constitute a complete cyclopaedia of Edinburgh and its neighbourhood. The environs of Edinburgh—Leith, Cramond, &c.—are, indeed, better described than the city itself, Mr. Grant's style in dealing with them being less stilted than usual.

WILLIAM WALLACE.

*The Medical Language of St. Luke: a Proof from Internal Evidence that "The Gospel according to St. Luke" and "The Acts of the Apostles" were written by the Same Person, and that the Writer was a Medical Man.* By the Rev. William Kirk Hobart. (Dublin: Hodges, Figgis & Co.)

It must be admitted that an apology is due to Dr. Hobart for leaving his elaborate work so long unnoticed, but probably he will be willing to consider a tedious convalescence after a severe illness a valid excuse for the delay. The object of the volume is sufficiently set forth in the title-page, and is amply carried out (perhaps most persons will think with unnecessary fullness) in the 291 pages devoted to the examination of (1)

"words and phrases employed in the account of the miracles of healing, or of those of an opposite character, which show that the writer was more circumstantial in relating these than the other Evangelists, that he was also well acquainted with the diseases which he describes,

and that in describing them he employs language such as scarcely anyone but a medical man would have used, and which exhibits a knowledge of the technical medical language which we meet with in the extant Greek medical writers; and [2] words and phrases, employed in the general narrative not relating to medical subjects, which were common in the phraseology of the Greek Medical Schools, and which a physician from his medical training and habits would be likely to employ" (p. xxx.).

The unnecessary fullness that has been mentioned above is shown in the prodigality of the examples of the medical use of a word, which Dr. Hobart found it necessary so far to restrict that they should not in any case exceed *ten* (Pref. p. viii.); and also in the number of words (especially in the second part of the work) which he claims as "forming part of the ordinary phraseology of Greek medical language" (p. xxxi.). In fact, the collecting together this large number of non-medical words merely because they are to be found in the Greek medical writers will scarcely be considered by most persons to add much to the force of his argument. For instance, what can it signify if *πλημύρα*, which (as Dr. Hobart correctly says) "was used to express excess of the fluids of the body, flooding" (p. 55), is found in the Third Gospel (vi. 48) in the sense of a *flood of water*? or if *διέρχομαι* "was much employed in a medical sense" (p. 213), and also "thirty-two times by St. Luke and but twelve times in the rest of the N. T." (the italics are Dr. Hobart's), chiefly to express *passing through a country, &c.*? To take another word, almost at random, Dr. Hobart says (p. 149) that "*ζεύγος* is peculiar to St. Luke, and is the word used in medical language for a pair of nerves, arteries, veins, muscles." This is not quite correct;\* and, even if it were, it is not easy to see why a person should be considered an anatomist because he talks of a "yoke of oxen" as *ζεύγος*, especially when the same expression is found in the LXX. (3 Kings xix. 19; Isa. v. 10).

These instances might be multiplied almost indefinitely, as, e.g., *προσανάβηθι ἀνώτερον*, "go up higher" (p. 147); *ὑπερῶν*, "an upper room" (p. 185); *κατάβασις*, "the descent" (of the Mount of Olives) (p. 147); *συνέπισθαι*, (Sopater) "accompanied him" (p. 245); and the argument derived from them is about the same as to suppose that, if a writer has occasion to use any of the words, draught, mixture, extract, essence, powder, spirit, tincture, &c., &c., he must necessarily be a druggist.

The medical language of St. Luke has been noticed in detail within the last ten years by the Rev. Dr. Belcher (*Our Lord's Miracles of Healing*, 1872) and by Dean Plumptre (*Expositor*, 1876); but probably too much has been made of it. Indeed, the Dean has gone so far as to imagine that St. Paul's language was influenced by the professional phraseology of St. Luke—a phenomenon which, if true, is probably unique, and such as has not occurred in the case of any other physician either in ancient or modern times. Perhaps Freind, in his *History of Physic*

\* "*The word*" implies the *sole* word, or, at any rate, the *most usual* word; but in Galen's principal anatomical work (*De Anat. Admin.*) the word *σύνζυγα* occurs much more frequently than *ζεύγος*.

(part i., p. 222), has summed up the whole matter when he says that

"St. Luke, in his profession as a physician, and no doubt merely because he was one, when there is occasion to speak of distempers or the cure of them, makes use of words more proper for the subject than others do."

This statement (which is all the more valuable because it is not exaggerated) he illustrates by various passages; and he also attributes the superiority of St. Luke's style of writing to his familiarity with the works of the Greek physicians.

However, for the subject-matter of a book to be *overdone* (if one may use the word without being supposed to be a cook, or at least to have lived with cooks all one's life) is a fault on the right side; and Dr. Hobart's work certainly contains a great amount of information hardly to be found elsewhere. The full, plain, and accurate references also deserve to be particularly noticed, forming, as they do, a favourable contrast to those in Dean Plumptre's paper mentioned above. A few passages in Dr. Hobart's book are all that can be here mentioned.

The phrase "full of leprosy," πλήρης λέπρας (v. 12), is illustrated (p. 5) by the expressions in Hippocrates, "full of the disease" and "full of yawning," but scarcely by the words "full of pus" and "full of blood" in the same author. P. 6: St. Luke's use of *παρὰλελυμένος* (v. 18), instead of the more popular and non-medical word *παρὰλυτικός*, is one of the points noticed by Freind, and is illustrated by Dr. Hobart by passages from Hippocrates, Aretaeus, Dioscorides, and Galen. P. 16: Dr. Hobart points out that *θεραπεία* (ix. 11) was "the usual word in the medical writers for medical treatment, &c.," not necessarily *healing*, which is *ἰασις* (p. 23). He might (without going very much out of his way) have mentioned that the distinction between the two words in this verse is not preserved either in the Authorised Version or in the Revised, or in any translation (probably) except the Vulgate, which has "et qui cura indigebant, sanabat." P. 28: Dr. Hobart well illustrates the "wine and oil" used by the Good Samaritan (x. 34) by passages showing that they were used not only as internal medicines, but also as external remedies for sores, wounds, &c. P. 42: there is an interesting note on *σκαληρόβρωτος*, "eaten by worms," the word used to describe the death of Herod Agrippa I. (xii. 23), mentioning that this is probably the only place where the word is used in the case of disease in the human body, but that Theophrastus applies it to a disease in plants. Dr. Hobart also mentions that *σκάληξ* "is used both of worms in sores and of intestinal worms" (though the latter are almost always called *ἐμύμβες*)\*. P. 81: the note on *ἀγωνία* will be especially interesting to those persons who have the good fortune to possess a copy of the Rev. Dr. Field's *Otium Norvicense* (1881). Dr. Hobart's and Dr. Field's notes should be taken together; and then probably most persons will be of opinion that it would

hardly be advisable to add in the margin of St. Luke xxii. 44 (as Dr. Field suggests, p. 56), "Gr. a great fear;" inasmuch as, even if "fear, more or less intense, is the radical idea of the word," it certainly is not the only sense in which it is used as a mental affection. Dr. Hobart quotes one passage from Aretaeus in which it is used in connexion with the passage of a calculus.\*

When it is added that Dr. Hobart has given at the end of the volume an interesting and convincing note on the "probability of St. Paul's employment of St. Luke's professional services," it will be seen that he has produced a work of great value of a special kind, and such as few persons but himself in the present day could have executed.

W. A. GREENHILL.

*British Angling Flies.* By M. Theakston. Edited by F. M. Walbran. (Ripon: Harrison; London: Sampson Low.)

THIS is an honest attempt by an excellent observer (who has been dead for several years) to reduce the natural history of trout-flies to something like order, and to give the best dressings for them as artificial flies. Theakston published his book in 1853, and it had the honour of being praised for its usefulness in Kingsley's *Chalk-stream Studies*. It is only fair to say that the author knew little about literary English, if he knew much about flies. Mr. Walbran has left the text much as it was, so that the reader still smiles as he comes to a fly's wings "laying horizontally" over its shoulders, or another which "has small jumped-up shoulders;" but he is quick to forgive, for a very short inspection of these pages shows that, if the author was ignorant of author-craft, he was an observant, accurate, born angler. To use the style of the egotistical Richard Franck, who, though moonstruck, was yet an admirable angler for his time, this little book is "calculated for the meridian of Ripon." The clear streams and rocky banks of the Yorkshire and Border rivers require inconspicuous, spider-like, wingless flies. These Theakston describes at length, while Mr. Walbran adds notes, furnishes alternative dressings, and the like. Old anglers are amused to find no less than ninety different flies fully described, whereas a tithe of these are more than sufficient for a practised fly-fisher; but tackle-sellers must live, and young anglers must purchase experience.

This book is entirely practical; there is not a Latin name in it from cover to cover. The author divides the trout-fisher's flies into seven classes—browns, drakes, duns, spinners, house-flies, beetles, ants. The unscientific nature of this classification is obvious to anyone who has looked into Ronalds—still more to the student of Picquet's admirable monograph; but, as a rough-and-ready system for the man who merely wants to catch trout and grayling, it answers well enough. Theakston invented

names for his assortment of trout-flies—red drake, black spinners, and the rest of them—but the ordinary terms of anglers are also appended, so that the book will suit other districts than Northumbria. If there should still be any difficulty in identification, the many excellent drawings, by one of the author's daughters, of the natural flies, their caddis-cases and *larvae*, will effectually dispel hesitation. Mr. Walbran has added some useful hints on grayling fishing and on the different Yorkshire rivers, which seem to the point, and must prove useful to the wandering angler. We wish, indeed, that he did not write about the mossy banks near Bolton Abbey being "stellated with primroses;" but this is a trifle when Theakston sets us such a riddle as "the cottage holmster, tanned and trained, pockets his fishing-book."

In spite, however, of all this book's obscurities of local English and affected fine writing, the angler will find it a capital guide to his flies. Indeed, Ronalds and Theakston are almost the only authorities to which he can turn for the natural history of trout-flies. It goes for granted that every lover of nature who wishes to know something about the entomology of his stream will find room for these books on his shelf of angling works. Better still, Theakston's little book can be thrust into the pocket, and will be invaluable to the fisherman when he halts for luncheon and wishes to examine the flies which are then porting on the water. M. G. WATKINS.

*A Glossary of the Dialect of Almondbury and Huddersfield.* By the late Rev. Alfred Easter. Edited by the Rev. T. Lees. [English Dialect Society.] (Trübner.)

THE author of this Glossary was a former head-master of the Almondbury Grammar School, who died in 1876, leaving the work transcribed for the press as far as the word *Nar*. The remaining portion has been compiled, from Mr. Easter's notes and from other sources, by the editor, who acknowledges important assistance received from Prof. Skeat. Mr. Easter states in his Preface that he had for more than a quarter-of-a-century been in the constant habit of making memoranda of local words and anecdotes, the characteristic humour of which, though not himself a Yorkshireman, he was evidently quite able to appreciate. The Glossary, although lacking the benefit of the author's final revision, is decidedly one of the most satisfactory works of its class. The vocabulary, however, might probably be considerably enlarged; and the indication of the pronunciation is far from being adequate. The latter defect is the more to be regretted, as it appears that the present work is to be the only representation, so far as the society's publications are concerned, of the very remarkable group of dialects spoken in the West Riding. A Hallamshire Glossary was stated some time ago to be in preparation, but no mention of it occurs in the programme of future work contained in the last Annual Report.

The dialect-speaking class in the Huddersfield district extends to a much higher social level than in most other neighbourhoods, and the purity of the native idiom has therefore been little impaired by contact with more

\* Dr. Hobart's quotations are so extremely accurate, and the printing so excellent, that it is quite a curiosity to find a typographical transposition of the words quoted from Dioscorides (p. 43, ll. 9, 10).

\* Dr. Hobart quotes from Galen (and correctly, according to the printed text, tom. ix., p. 382, l. 2), *δρισηθέντων ἢ φοβηθέντων ἢ ἀγωνισθέντων*. But, as Galen is speaking of *πάθος ψυχικόν*, the obvious correction of *ἀγωνισθέντων* must have occurred to him.



refined forms of the English language. The dialect possesses an uncommon degree of philological interest, and is remarkable for its vigour and quaint expressiveness. The merit of euphony will perhaps scarcely be claimed for it by its warmest admirers. Its phonetic system is, in its main features, identical with that which prevails over the greater part of the West Riding. It is somewhat curious that (except in the case of the short *u*) the sounds given to the vowels are not more primitive than those of the cultivated dialect, but the contrary. Such pronunciations as *caa* for *cow*, *taum* for *time*, and *hole* for *hall* exhibit the completed working out of the tendencies which have produced our modern English vowel-sounds. It is noteworthy that the West Riding pronunciation strictly preserves the distinction between the Anglo-Saxon *á* and *o*, which are confounded in "standard English." The equivalent of *á* is *ooa*, as in *stooan* and *rooad* for *stone* and *road*, while the *o* (when it becomes a long sound) is rendered by *oi*, as in *coil* for *coal*, and *hoil* for *hole*.

In a few points the pronunciation used near Huddersfield differs strikingly from the general West Riding usage. One of these peculiarities is the change of *vn* into *m*. Some traces of this habit may be found in other dialects, but here it is carried out with almost perfect regularity. Boys play at "odd and aim"—i.e., odd and even; seven and eleven are *sa'em* and *ela'em*, oven is pronounced as *oo'm*, and Stephen as *Ste'em*. This would suggest that the local name Bumroyd, which Mr. Easter explains as "bottom-royd," may possibly be *boven-royd*, analogous to the Anglo-Saxon name *Bufo-wuda*. Another point is the substitution of *w* for *qu*, as *wartern* for *quartern*, *weme* (here glossed as "quiet, tidy, &c.") for Anglo-Saxon *gewéme*, and *wick* for "quick" in the sense of alive. The last-mentioned word is used elsewhere—e.g., in the Peak of Derbyshire, where there is a secluded hamlet known by the expressive name of "Bury-me-wick." The local pronunciation of *x*, now nearly obsolete, coincides most curiously with that used in Modern Dutch. Mr. Easter gives the pronunciation of *box*, *fox*, *ox*, *axe*, *six*, as *bouse*, *fouse*, *ouse*, *ay-ees*, *say-eece*. The actual sound seems to be a sharp *s*, preceded by a "voice-glide," representing a vanished aspirate. It is very strange that the Anglo-Saxon initial *á* is represented in the Huddersfield pronunciation sometimes by *ya* and sometimes by *wo*. Both forms are found in various parts of England, but their co-existence in the same neighbourhood seems to indicate a mixture of two different dialects. This inference is confirmed by the duplicate forms *hoo* and *shoo* for *she*, and *t'* and *th'* for the definite article. A peculiarity which seems hard to explain is the prefixing of *y* in the pronunciation of such words as *out*, *our*, *how*, which become *yat*, *yahr*, and *yaa*. The question "how many?" is strangely distorted into "yamdy." In connexion with the subject of pronunciation it may be mentioned that Almondbury is called Oambury by vulgar persons, but, if you wish to be considered "polite," it is absolutely necessary to say Aimbury. Perhaps it was this analogy which was followed by a butcher of the

neighbourhood, of whom Mr. Easter tells that in common company he pronounced the word *cafe* as *cofe*, but when calling at the parsonage was careful always to refine it into *caif*!

The words of Scandinavian derivation in the Glossary are numerous, but are mostly such as are found in all the Northern English dialects. One or two, however, seem to be less general, as "*scom*" for *ridicule*, and "*steven*" (pronounced *sta'em*), to give an order for goods. A magistrate is still said to "*deem*" an offender to a fine. Among other lexical curiosities of the dialect are "*caitiff*" meaning a cripple; "*jubberty*" (i.e., *jeopardy*), used for a misfortune or difficulty; "*shackle*," for *wrist*; and "*prial*," a *pair-royal* or triplet. "*Cleam me a butter-shauve*" is the translation of "*spread me a slice of bread and butter*." "*Kelt*," a slang term for money, and "*frow*," explained as "*a coarse woman*," look as if they had been picked up from some wandering German or Dutchman.

Nearly every page of the Glossary contains some reference to local customs or superstitions. One of the oddest things of the latter kind is the belief in the "*padfoot*," a sort of goblin in the form of a huge sheep or bear, "*with eyes as big as tea-plates*," of whose appearances several graphic descriptions are quoted. Of witchcraft Mr. Easter has a good many stories to tell. One eminent professor of the black art was honoured "on state occasions" with the strange title of "*Diabolion*," but was more commonly referred to as "*Old Di*."

The editor explains that the numerous etymological notes signed by Prof. Skeat were furnished merely for Mr. Easter's own information, and that their publication is owing to a misunderstanding. The mistake must certainly be reckoned fortunate. No doubt the society is well advised in generally discouraging etymological speculation on the part of its contributors; but it is not desirable that this rule should be observed where Prof. Skeat is concerned. From two of the Professor's etymologies I am constrained to dissent. He compares *royd*, "*a clearing*," with Old-Norse *rjóðr* (gen. *rjóðrs*), which does not correspond phonetically. The real etymon is no doubt the cognate and synonymous *roð*. The derivation of "*oss*" from the French *osier* seems extremely improbable. Not to mention other objections, the words are too far apart in meaning. "*To oss*" means to give a practical sign of an intention, the notion of "*venturing*" being by no means necessarily implied. HENRY BRADLEY.

#### THE UNPUBLISHED WORKS OF MANZONI.

*Opere inedite o rare di Alessandro Manzoni.*  
Pubblicate da Ruggero Bonghi. (Milan: Rechiedei.)

IMMEDIATELY after the death of Manzoni (who was so severe a judge of his own writings and so slow to publish) everyone not belonging to his own family lost no time in printing any composition of his, however fragmentary, which they could discover. From this there resulted a posthumous Manzoni literature scattered in books, magazines, and newspapers, published without care and

at haphazard. Sig. Brambilla, a relation of Manzoni's, thought it therefore desirable to collect whatever MSS. of the poet he could acquire for a final edition of his posthumous works, to be confided to the care of Sig. Bonghi. No better choice of an editor could have been made, for, besides being one of the most powerful minds of Italy, Sig. Bonghi was much beloved by Manzoni himself, with whom for many years he lived on terms of familiar and almost filial intimacy. He has indeed bestowed great care and diligence on his task, of which the plan is excellent. Leaving entirely on one side, as already complete and separate, the works published during Manzoni's life and with his consent, he gives us all the rest, prefixing to each composition or fragment a short account of the MSS.—often autographs—from which it was printed, and examining with much insight the poet's mood at the moment of inspiration. This first volume is entirely composed of poems, for the most part juvenile and not very numerous, which do not greatly add to Manzoni's reputation, though in all we find traces of his poetic power and of his originality of thought. This fact is recognised by the editor himself, and happily expressed by him when he frankly admits that

"these writings were not sealed by Manzoni's approbation in the maturer days of his life and art; and to-day, if he could, he would not oppose their republication less resolutely than he did when living. It would certainly be an act of piety to obey his wishes in this respect, but they have not been obeyed. After his death a general search was made for every line traced by his pen, every phrase written or pronounced by him, and everyone who had the good fortune to find any hastened to give it to the world."

We look forward with a far greater interest to the inedited prose writings which will appear in future volumes. The real interest of this first volume appears to consist in the various readings which are to be found in the MSS. of those poems already known to us, and in which we can trace the clashing of thought with language in the inspired mind of the poet. As an example, I give here (marking with italics the rejected phrases) the first lines of his famous Ode to Napoleon from the facsimile prefixed by the editor to this volume.

"Ei fu come al terribile Segnal della partita Tutta si scosse in fre- mito La salma inorridita Come agghiacciata [or gelata] immobile Dopo il gran punto sta."	"Ei fu: siccome im- mobile Dato il fatal [mortal] sospiro Stette la salma [spo- glia] immemore Orba di tanto spiro, Tale al tonante an- nunzio Muta la terra sta Trema [Tace] la terra e sta Così [Tace] percossa attonita La terra al nunzio stà."
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This facsimile of the entire Ode is doubtless the most important of all those here given, but the others are interesting also, and from my own recollection of Manzoni's autographs I can recognise their fidelity. Moreover, for those who care for such studies of comparison, the various readings of the "Inni Sacri" and of the tragedy of "Adelchi" are likely

to prove attractive; and in this latter composition we see how a true poet may have the good taste and courage to suppress whole pages of really beautiful verse in order to avoid spoiling the proportions of his work.

As I have already said, Sig. Bonghi has edited this volume with great care and diligence, but some typographical errors have escaped him which it will be well to attend to in a future edition. And I would also suggest that a careful consideration of the facsimile of the Ode to Napoleon does not seem to bear out the date of July 17, 1821, as the one prefixed by Manzoni to the Ode. I read it rather as the 18th, and would refer to that date what Sig. Bonghi tells us in connexion with its composition:—"It is traditional in his family that the news [of Napoleon's death] reached him while sitting on a bench in his garden; and shortly afterwards he rose, shut himself up in his study, and wrote the poem." UGO BALZANI.

#### SOME BOOKS ON POLITICAL ECONOMY.

*Political Economy.* By Francis A. Walker. (Macmillan.) This is an English edition of a comprehensive treatise on political economy by this well-known American economist. The work is one which should command a good deal of attention. With the merits of brevity and clearness it combines those of forcible statement and original thought. In a condensed yet readable shape, it presents all the chief doctrines hitherto ascertained in political economy, and summarises with great fairness the arguments on both sides on those points which are matters of debate rather than doctrine. In the main the author is orthodox, as orthodoxy is understood here. He is a pronounced free trader, or, as he would prefer to call it, "free producer." He is forcible in exposing the fallacies of the explanation of hard times by general "over-production" and "under-consumption," which he says would more appropriately be accounted for by "under-production," which is the result of "partial over-production" on certain lines. This partial over-production he attributes to the mistakes which arise between producer and consumer owing to the specialisation of industry and the extent to which division of labour is now carried. It is to the magnitude of the evils which such mistakes involve, and the necessity of avoiding them, that he traces the growing importance of what he calls the *entrepreneur* class, by which "vile Gallicism" he designates the employers of labour. In his view, the capitalist and employer are, in theory, if not in fact, two different persons. "Profits" being divided into "interest on capital," "remuneration for risk," and "wages of management," he gives the two former to the capitalist proper, and the latter, which he assimilates to rent rather than wages, to the *entrepreneur*, or, to use the English word still used in private Bill legislation, the "undertaker." He regards business capacity as being like land. Some of it results in loss, or absence of gain. Those who have such capacity, or want of capacity, represent the lowest limit of fertility in cultivated land which pays no rent. Then come the successive degrees of capacity up to that of the Vanderbilts or Brasseys; and profits proper represent the difference in value between their respective capacities and that of the "no-profits" incapacity, just as the rent of land in Middlesex represents the difference between its fertility and nearness and the infertility of the most distant or worst land which sends its produce to the English market. There is,

therefore, in theory, no conflict between the *entrepreneur* and the working-man. What is taken as profits in no way diminishes wages, any more than rent (for here the author is a strict Ricardian) enters into the price of agricultural products. In theory, therefore, strikes are not only criminal, but utterly idiotic. They attempt to get a share for working-men of what does not, and cannot, belong to them—the "rent of genius." But it is to be noted that the author gives a modified approval to strikes regarded as a species of insurrection, which have been in the past, and may still be in the future, as necessary in industry as revolutions in politics. It is also to be noted that he gives a modified approval to "co-operative production." However, for the latter to be successful, the body of combined labourers must have the genius of the *entrepreneur*; "but not a single instance is on record of a body of labourers having yet exhibited this capacity, and . . . I see nothing which indicates that, within any near future, industry is to become less despotic than it now is." This may or may not be so; but, if it is possible, as the author contemplates, for associated labourers to gain anything by strikes, or even, by co-operation, "to manage business as ably, strongly, and shrewdly as private employers," and so "to dismiss the *entrepreneur*, abolish his function, and keep his gain to themselves," what becomes of the essential difference which he recognises between "profits" and "wages"? It may be questioned whether business capacity is, like cultivable land, a strictly limited monopoly. At all events, it may rightly be looked upon as only a special form of labouring power. The wages of all skilled labourers may just as well be treated as the "rent of genius" as may the wages of the special kind of skilled labour called management. The wages of the lowest kind of labourer, just sufficient to keep body and soul together, may be represented as the equivalent of land whose products only just repay the expense of cultivation, all excess of wages being, like rent, measured by the superiority of their receiver to the lowest wage-receiver. But, if so, the difference between wages and profits disappears; and the "rent of genius" and the "wages of management" are seen to be only two modes of expressing the same fact, of which the former brings out one point into new relief, but the latter more accurately embraces the whole facts, and more adequately expresses the relation between the one class and the other. "Interest on capital" has been happily called "the wages of abstinence," but there would be no greater gain of clearness in discussing the relations between labour and capital by treating "interest" as "wages" than there is in treating profits as rent. The main attraction of this treatment seems to lie in its being a pacific solution of the conflict between employer and employed. But, in the present state of imperfect competition, that conflict exists; and, if political economy ignores it, or tries to get rid of it by the use of an analogy which is no more than a metaphor, then, as the author is fond of saying, "so much the worse for political economy." We have not space to follow the author in his well-balanced arguments on bimetalism, in which the heretical view is made to prevail; nor in his essay on the "unearned increment" of rent, as to the remedy for which he is equally at variance with the rhapsodic "Georgics" of his now noted fellow-countryman and the more measured utterances of Mill; nor in the blows he inflicts on "a body so inanimate as the wages fund theory." It is enough to say that, whether his views on these and other topics of economists are orthodox or heterodox, they are always ably stated and defended, and serve to throw new light on the matter in hand.

*Protection to Young Industries.* By F. W.

Taussig, Instructor in Political Economy in Harvard College. (Cambridge, U.S.: King.) This little book is another American product, being a prize essay written at Harvard University, and displays more research than is usually found in such works, though it is more than usually timid in its conclusions. By tracing the general growth of manufacturing industry in the United States from 1789 to 1838, with a more special sketch of the growth of the cotton, woollen, and iron manufactures, he conclusively shows that they grew in spite of, and not because of, protective legislation.

"The restrictive period (that of the Napoleonic wars in Europe and the war between England and the States) may indeed be considered to have been one of extreme protection. The stimulus which it gave to some manufactures *perhaps* shows that the first steps in these were not taken without some artificial help. It is shown that the intentional protection of the tariffs of 1816, 1824, and 1828 had little effect."

But the book may be safely commended to any colonist who still believes in the doctrine of protection for young industries, not only as a demonstration that no argument in its favour can be drawn from the industrial history of the States, but as a strong argument against it. Anyone but a writer of a prize essay to be adjudged upon in New England would draw a much more emphatic conclusion than that given above from the facts which are clearly and forcibly stated in the body of the work.

*Readings in Social Economy.* By Mrs. F. Fenwick Miller. (Longmans.) This book, which is divided into "stages" and "lessons," is designed for elementary schools, and it is possible that it may not only be used in elementary schools, but that some of the children may be got to understand it. But, from some experience of the results of lectures in political economy as revealed by university local examinations, it is to be feared that the number will be exceedingly small, and that the time expended would have been more usefully devoted to some less abstract study. There is a goody-goody tone about the book which it seems has necessarily to be adopted in books "for the young," but which seems also admirably adapted for increasing that callousness to being preached at, and to the preaching, which is early developed in the most well-drilled and virtuously disposed young persons. Even an elementary school-girl would surely writhe on being told that "we must add trustworthiness to our list of the industrial virtues which aid production, and which we must strive to cultivate in ourselves, commencing while we are young." If, however, we have "to commence while we are young" to study political economy, we could not perhaps do better than to do so with Mrs. Miller's book. It is clear, and, on the whole, not too much above the heads of the young, though we suspect a young lady in a Board school would be not much enlightened as to her social duties by being told that woman's mission is to use "dexterity, tact, and refinement in superintending, preparing, and arranging the food, &c., and all the domestic comforts and recreations without which manly strength is ill-prepared to cope with the physical hardships and trials that properly fall to its share." The chapter on strikes savours too much of the Church Catechism and the doctrine that it is the duty of "the poor" to be content with the wages which God and the farmer have given them; while, in so far as it implies that strikes are and have been necessarily and always evil or useless, it is misleading. Moreover, it is mainly founded on a strict application of the "wages fund" theory, which, in her Preface, Mrs. Miller rather throws over. If she had thrown the theory over altogether, and expressed the lesson drawn from it in somewhat more qualified terms, she would



have been more in accordance with facts, and the lesson would have been all the better.

*Socialism and Communism in their Practical Application.* By the Rev. M. Kaufmann. (S. P. C. K.) This is an interesting little sketch, though too short to be exhaustive, of the chief attempts at communism, from that of the early Christians to that of the Oneida Perfectionists and the New York Phalanxes. The history of such attempts has always been the same. Under capable leaders, while inspired with the enthusiasm of the pioneers, they have been successful for a time; but eventually, as enthusiasm waned, sometimes through success, sometimes through hard times, the community has broken up or died out. The fullest and most interesting part of the book—that on the various American experiments in Socialism—is little else than an analysis of Mr. Nordhoff's work, which deserves to be more widely known. The book concludes with an eloquent discourse in favour of the Rochdale pioneers and co-operative production. But we venture to think that the author is mistaken in thinking that the spread of co-operation will be most effectually aided by "true enthusiasm" and "religious fervour." Enthusiasm is a bad ground-work for business; and religious fervour, as the sketch shows, generally degenerates into religious animosity. Co-operation must look for success to the steady pressure of educated self-interest.

*Tenant's Gain not Landlord's Loss.* By Joseph Shield Nicholson. (Edinburgh: David Douglas.) This essay on the land question in England and Scotland seems to have been mainly called forth by the agitation of the Highland crofters. After an exalted discussion of economic principles, and a lengthy refutation of Mr. Henry George, the writer draws some very commonplace conclusions, which are much in accord with those previously expressed in Mr. Chaplin's Bill, with regard to what should be done to give compensation for improvements. Like most people who have given any serious attention to the matter, he is convinced that "the existing law is grotesquely unfair to the tenant, and indirectly injurious to the landlord." He accordingly wishes to give compulsory compensation in every case where the improvement does not "change the character of the subject" of hire, but the landlord is to have the "option of making the improvements." But, for some reason or other which remains unexplained, except by the fact that they have an "exceptional case," the crofters may "change the character of the subject" by reclamation of waste land or otherwise without the landlord's consent, and demand full compensation, unless absolutely forbidden by the landlord to proceed with the improvement. But, if this is just in the case of the crofter, it is hard to see why it is not just in the case of any other tenant; and why the universal test should not be, Has the improvement added to the letting value of the holdings?

ARTHUR F. LEACH.

#### NOTES AND NEWS.

WE hear that Mr. Joseph Knight—who is "Sylvanus Urban" of the *Gentleman's Magazine*, and has for many years been well known as a dramatic critic—is the new editor of *Notes and Queries* in succession to the late Mr. Turle.

PROF. SEELEY has written the article on Napoleon for the new volume of the *Encyclopædia Britannica*. In consideration of the importance of the subject and of the writer, a quite unusual amount of space has been allotted to the article.

MRS. OLIPHANT'S *Sheridan* in the "English Men of Letters" series, which has been so long expected, is now announced for August 15.

LORD RONALD GOWER is editing a *Life of the Queen*, by Sarah Tytler, which Messrs. J. S. Virtue and Co. will publish. It will be illustrated with many steel-engravings.

MESSRS. VIRTUE are also preparing for publication an illustrated volume on *Social Life in Egypt*, by Mr. Stanley Lane-Poole, embodying the results of his recent visit to that country.

A NEW volume of essays may shortly be expected from Vernon Lee, containing the results of an elaborate study of the Renaissance begun immediately after the completion of *The Eighteenth Century in Italy*. The first-fruits of that study are to be found in two articles in the *Contemporary Review* for 1879, and in a paper on "The Portrait Art of the Renaissance" which appeared in the *Cornhill* last May. In addition to these, there will be essays on the outdoor poetry of the Middle Ages and the Renaissance, on the imaginative aspects of Renaissance art, on the influence of Italy upon our Elizabethan playwrights, and on the precursors of the *Vita Nuova*—the common aim being to trace the ancient and mediæval influences running through all. The volume will be called *Euphorion*.

THE Clarendon press has now in type a good deal more than the 352 pages which it proposes to give for the first part of the Philological Society's new English Dictionary, edited by the society's president, Dr. J. A. H. Murray. Part ii. will thus be well on its way before part i. appears in September for the October market.

DR. MURRAY still needs the help of some specialists in chemistry and other sciences who will each undertake the technical terms of his science. In Anglo-Saxon and Teutonic words he has now the very valuable help of Prof. Sievers, of Jena. In Old-French words Prof. Paul Meyer and M. Ulrich give their valuable aid. To a suggestion that the first part of the Dictionary should contain a list of the books read for it, Dr. Murray answered "that it would be a matter of four hundred pages. It must be put off till our last part. The reading for the Dictionary has now gone on for twenty-five years, and the number of books extracted from for it, if not read throughout, will surprise people."

THOUGH Mr. Gladstone has gracefully acknowledged in Parliament the public spirit shown by the Delegates of the Oxford University Press in bringing out the Philological Society's Dictionary, yet money help is urgently needed to render the position of the editor and his assistant secure. Were the work American, it would be sure of the support of some of those many liberal merchants who have sown colleges and libraries over their land; but, being English, the Dictionary has not yet attracted from any donor the cost of a pack of hounds or even of a four-in-hand.

PROF. WESTCOTT's edition of the *Epistles of St. John*—Greek Text, Notes, and Essays—will be published by Messrs. Macmillan very shortly.

DR. COPPINGER's account of the voyage of the *Alert*, promised for the early part of this year, is now passing through the press, and will be issued by Messrs. W. Swan Sonnenschein and Co. on September 1. The book will be illustrated with a large number of wood-cuts from sketches by the author, and photographs made on the spot by Mr. F. North.

A COLLECTION of *Letters of the Martyrs*, comprising a selection of representative epistles, is announced for immediate publication by the same firm.

WE are informed that Messrs. Cassell and Co. will shortly publish, both in serial form and also

in volume, a new edition of Mr. W. Robertson's *Life and Times of John Bright*. The book, which originally appeared in 1878, has now been enlarged to double its former size; and it is said to contain a good deal of information supplied to the author by Mr. Gladstone.

AN enlarged edition of Mr. R. C. Hope's *Dialectal Place-Nomenclature*, containing upwards of one hundred and fifty new pages, will be ready in about a week.

ON Saturday last, Messrs. Sotheby's sale-room witnessed a struggle of almost Homeric fierceness over Lord Devon's *Caxton*. As the book—Lydgate's metrical *Lyf of Our Lady*—is one of the printer's rarest productions, of which the only two perfect copies, besides Lord Devon's, are in the British Museum and the Bodleian, it was expected to bring a good price; and the expectation was realised when Mr. Quaritch emerged from the battle minus £880, but plus the precious volume. Even at such a cost we congratulate the conqueror. The *Boke of Seynt Albons*, which was sold immediately after the *Caxton*, vindicated its rank as a rare book of English interest by attaining the price of £600; but would probably have gone much higher, notwithstanding some small imperfections, if the internal condition of the volume had not suffered. The paper seemed to have been injured in the first place by damp, and afterwards by injudicious washing, so that it no longer looked or felt like the original substance—a circumstance peculiarly unfortunate in such a book, as the only point in which the schoolmaster of St. Albans could be held to have excelled Caxton was in the fine quality of the paper which he used. In that respect Mr. Popham's copy of the *Boke*, sold last year at Christie's, was much superior to Lord Devon's.

THE Countess von Bothmer's *Aut Caesar aut Nihil* seems to have attracted a great deal of attention in America, where it has been published by Messrs. Harper for twenty cents (10d.). The English price is 2s. for three volumes. It need hardly be added that no pecuniary advantage comes to the author from her Transatlantic popularity. The hardship is almost too common for notice; but it is impossible for anyone to feel pleased when thus exploited for another's profit.

THE latest Browning Society formed is at the Antipodes. The Principal of the Presbyterian Ladies' College, Mr. Harper, an old Browning student, and his friend, Mr. Topp, have founded the Melbourne Browning Society. The Professor of Mental Philosophy in Melbourne University, Mr. Lawrie, Dr. Jamieson, and several men and women of distinction in the colony have joined the society, which, at its first meeting, on June 2, had papers on Browning's "Rabbi ben Ezra" and "Grammarians' Funeral," and full discussions of each and of the poet's theory of life followed. The society has opened well.

A MOVEMENT has been started to promote a testimonial to Mr. Martin Tupper, the author of *Proverbial Philosophy*, who is stated to be "in circumstances the reverse of affluent." Subscriptions are invited from America and the colonies, as well as from England. A committee has been formed, with Lord Headley as chairman, and Mr. G. Hawkes, 9 Victoria Chambers, Westminster, as hon. secretary.

IT is stated that the memorial to the late Sir George Jessel, subscribed for by members of the London University, will take the form of a replica of Mr. Collier's portrait, any surplus being devoted to found a Jessel prize.

THE college at Dundee, founded by the munificence of the Baxter family, is to be opened next October with an inaugural address by Lord Rosebery.

THE third volume of the *Ensayo sobre la Historia del derecho de Propiedad*, by Señor G. de Azcarate, has just appeared. This volume, which deals with the actual conditions in Europe, with a chapter on the "Cuestion de Irlanda," we hope to notice more at length.

THE second volume of the new edition of Prof. S. R. Gardiner's *History of England*, which Messrs. Longmans have issued this month, covers the period 1607-16. In the Preface Mr. Gardiner says:—

"The transcripts of Spanish despatches which Mr. Cosens has kindly allowed me to use have been found to be even more valuable than I had expected, and have enabled me to add considerably to my knowledge of the relations between the King and the Spanish Government. My own copies taken at Simancas, with some others from various sources, have been deposited in the Museum Library, and will be found in Additional MSS. 31111-12."

#### FRENCH JOTTINGS.

THE grand prix de Rome for painting has been awarded to M. Baschet, a pupil of Boulanger and Lefebvre; second prizes were given to MM. Friant and Lambert, both pupils of Cabanel.

THE new volume (ix.) of Gambetta's *Discours et Plaidoyers politiques*, published in Paris this week, contains a speech delivered at Valence on September 18, 1878, which has never before appeared in print.

GEN. LE FLÔ, the former French ambassador at St. Petersburg, is said to be writing his Memoirs.

FATHER CARLOS SOMMERVOGEL, of Strassburg, is engaged upon a bibliography of all the works published either anonymously or under pseudonyms by members of the Society of Jesus from the foundation of the Order down to the present day. The work will be published, in two large volumes, by the Société bibliographique de Paris.

M<sup>ME</sup>. HENRY GRÉVILLE's new novel, just published by Plon, is entitled *Angèle*.

THE last addition to the series of cheap reprints of French classics which is being published by Garnier is Furetière's *Roman bourgeois*, edited with notes and a biographical sketch by M. François Tulou.

A LITTLE while ago attention was attracted in France to an *éloge* upon Montesquieu by Marat, which gained a prize from the Academy of Bordeaux in 1782. The MS. of a similar prize essay by Robespierre has now been discovered at Metz. Its subject is to controvert the proposition that children should be held responsible for the faults of their parents. In style, it is described as slight and poorly written. It concludes thus:—

"Je suis loin de trouver en moi les grandes ressources, mais je n'en ai pas moins osé vous présenter mon tribut; c'est le désir d'être utile, c'est l'amour de l'humanité qui vous l'offre [*sic*]."

A BILL has been introduced into the French Chamber by a certain deputy, M. Rivet, which seems worthy of consideration, in connexion with a Bill which recently passed our own House of Lords, but has been abandoned in the Commons. It proposes to give illegitimate children a right to bear their father's name, and also to maintenance by him. But it would not call for notice in this place if it had not given occasion to M. Alexandre Dumas fils to write a characteristic pamphlet, vehemently supporting the proposal, under the title of *La Recherche de la Paternité* (Calmann-Lévy). With reference to the easy argument that men would then be at the mercy of designing women, M. Dumas replies:—

"Ce sera aux jeunes hommes d'éviter le commerce

des jeunes filles à marier qu'ils ne voudront pas épouser. Ce n'est pas plus difficile que d'éviter les voitures, surtout quand il y a tant de trottoirs."

Polybiblion for July contains an elaborate review of Mr. Warren's *Leofric Missal* by the abbé Martin.

M. PAUL MEYER, director of the Ecole des Chartes, writes to correct a statement in the ACADEMY of July 14, that "not a single member of the Académie des Inscriptions has reached seventy"—which statement, we may add, came from *Le Livre*. The truth is that M. L. Quicherat, the Latin lexicographer, was born in 1799; M. Desnoyers, the historian and geologist, in 1800; M. Rossignol, the Greek scholar, and M. Regnier, editor of Greek, Latin, and German Classics (Hachette) and author of the *Etude sur la grammaire védique*, both in 1804; M. de Wailly, the editor of Joinville; in 1805; M. Renier, the epigraphist, in 1809; J. J. Derenbourg in 1811; MM. Hauréar and Miller, both in 1812; M. Ravaisson, Keeper of the Antiquities at the Louvre, in 1813.

#### ACKNOWLEDGMENTS.

WE have on our table the following pamphlets:—*Can English Law be taught at the Universities?* an Inaugural Lecture, by Prof. A. V. Dicey (Macmillan); *The Education of our Industrial Classes*: an Address delivered at Coventry by J. Norman Lockyer (Macmillan); *Technical Instruction*: the Introductory Address by Philip Magnus at the Opening of the Finsbury Technical College (Longmans); *The Overstrain in Education*, by R. A. Armstrong, reprinted from the "Modern Review" (James Clarke); *Caesarem Appello*: a Letter to the Rev. Benjamin Hall Kennedy, in Reply to Criticisms on the Interpretation of Rom. ix. 5 in "The Speaker's Commentary," by Edwin Hamilton Gifford (Bell); *The Study of Beauty and Art in Large Towns*: Two Papers by T. C. Horsfall, with an Introduction by John Ruskin (Macmillan); *The York Building Company*: a Chapter in Scotch History, read before the Institutes of Bankers and Chartered Accountants, Glasgow, by David Murray (Glasgow: MacLehose); *New Facts relating to the Chatterton Family* (Bristol: George); *Mediaeval Sermon-Books and Stories*, by Prof. T. F. Crane, read before the American Philosophical Society; *A Lost Function in Romance*, by Carol Bryce (New York: Putnam); *The Plough and the Dollar*; or, the Englishry of a Century Hence, by F. Barham Zinke (Kegan Paul, Trench and Co.); *The Reform of the English Land System*, by the Hon. George C. Brodric (Cassells); *Free Trade and Protection*, by O. E. Wesslau (Elliot Stock); *What Parliament should do for the Farmers*; or, Constitutional Reform of the Land Laws, by T. B. Woodward (Stanford); *The Enhancing Value of Gold and the Industrial Crisis*, by W. S. Reid (Effingham Wilson); *A "Nutshell" History of Ireland*, from the Earliest Ages to the Present Time, by A. M. Sullivan (Sampson Low); *Famine-Stricken Tircenail*: a Personal Narrative of the Distress in Glencolumcill, by Marcus J. Ward (Belfast: The Philo-Celtic Society); *The Battle of the Moy*: How Ireland gained her Independence in 1829-94 (Sonnenschein); *Letters on Ireland to the "St. James's Gazette,"* by the Hon. Leopold Agar-Ellis (Stanford); *The Kilmainham Treaty*; or, Lessons in Massacre (of the Truth), by the Author of "Letters to my Son Herbert" (Tinsley Bros.); *The Transvaal and Bechuanaland*, by Dr. G. B. Clark (Juta, Heelis and Co.); *India in Six, and Australia in Sixteen, Days*, by W. Campbell (W. H. Allen); *The Agricultural Depression at Home, and the Resources of the Canadian New North-West*, by John Pearce (Sell); *Ireland Not the Hibernia of the Ancients* (Peebles: Watson); *Alfred Jewsbury* (Griffith

and Farran); *The Patent Bills of 1883*: Private Aims and Public Claims, by R. A. Macfie, of Dreghorn (Edinburgh: T. and T. Clark); *Instructions in the Art of Modelling in Clay*, by A. L. Vago (Simpkin, Marshall and Co.); *Laud and Tail*: an Ecclesiastical Study and Review, by A. Churchman of the Diocese of Canterbury (Parker); *Justin's Use of the Fourth Gospel*, by Edwin A. Abbott, I. and II., reprinted from the "Modern Review" (Speight); *Evolution Explained and Compared with the Bible*, by W. Woods Smyth (Elliot Stock); *My Prosecution under the Public Worship Act*: a Statement laid before the Archbishop of Canterbury, by the Rev. W. R. Enraght (Simpkin, Marshall and Co.); *The Testimony of a Dew-drop to its Creator*, with Some Observations on the Philosophies Akin to Atheism of the Present Day, by H. Noel (Nisbet); *Christ and Criticism*: the Witnesses Examined and Cross-Examined, by H. Sinclair Paterson (Shaw); *Humour and Irony of the Hebrew Bible*, by the Rev. Dr. Chotzner (Harrow: Wilbee); *The Church*, by A. Layman (Ridgway); *What is Religion?* a Vindication of Free Thought, by C. N., Annotated by Robert Lewins (Stewart); *Reasons Demanding an Answer*: an Inquiry into the Basis of what is commonly called Christianity (W. P. Collins); &c., &c.

#### FOUR POPULAR SONGS OF ITALY.

##### VENETIAN.

###### I.

CURSED luck, to love; to be alone the lover!  
Then, then, the fancy flies heaven-high; high  
o'er us:  
She flies high o'er us; high as the sun above her:  
CURSED luck, to love; to be alone the lover!

###### II.

All night upon my bed I toss and languish:  
For thee, my girl, I get no snatch of slumber:  
The very bed-clothes on my bed in anguish  
Wail and make clamour; that I find no slumber.

##### TUSCAN.

###### III.

O swallow, swallow, with the sea beneath thee;  
How fair thy feathers shine, how free they  
hover!  
Give me one feather from thy wings, I prithee;  
Fain would I write a letter to my lover.  
And when I've written it and made it charming,  
I'll give thee back thy feather, swallow darling:  
And when I've written it and gilt it over,  
I'll give thee back thy feather, free sea-rover.

###### IV.

O love, you pass, singing, while night is sleeping;  
I, wretched I, lie on my bed and listen:  
I to my mother turn my shoulders, weeping;  
Blood are the tears that on my pillow glisten.  
Beyond the bed I've set a broad stream flowing;  
With so much weeping I am sightless growing:  
Beyond the bed I've made a flowing river;  
With so much weeping I am blind for ever.

J. A. SYMONDS.

#### OBITUARY.

##### HEINRICH VON FERSTEL.

Taylor Institution, Oxford.

HAVING not seen any notice in the ACADEMY from a more competent pen, may I be permitted, lest it might undeservedly escape the attention of some of your readers, briefly to record the death of the eminent architect, Heinrich von Ferstel, which happened at Vienna on July 14, just one week after he had celebrated with his family his fifty-fifth birthday? If only as the ingenious architect and "Baumeister" of that noted jewel of modern Gothic art, the "Votiv or Heilands-kirche" at Vienna (worthily described some years ago in the ACADEMY by Mrs. Mark Pattison), which had



occupied the best part of his life for nearly a quarter-of-a-century, and was consecrated four years ago, he would be fully entitled to retain for ever a name in the history of monumental art. Yet he gained, moreover, a wide and deserved reputation by those numerous and magnificent private palaces, as well as public museums and institutions, by means of which Vienna, his native city, has obtained quite a new aspect. Towards the last, his energetic mind was especially occupied with the inner decorations of the stately new university buildings at Vienna, erected after his designs. It is hoped by all friends of art that those fresco-paintings by which he ardently desired to see the arcades of this his last creation embellished will be realised according to his wish. H. KREBS.

#### MAGAZINES AND REVIEWS.

THE last part of *Anglia* (Heft 2, Bd. vi.), though small, gives several interesting notices. The principal article is by Dr. W. Schumann, who adds another to the critical examinations already undergone by Dr. R. Morris's edition of the thirteenth-century *Story of Genesis and Exodus*. H. Löschhorn's sketch of Dr. J. Koch's essay on the *Legend of the Seven Sleepers* and E. Peters' of Dr. A. Wagner's recent edition of *Visio Thugdali* call attention to the contents of those works; and F. H. Stratmann delivers himself on Prof. Kolbing's excellent edition of *Sir Tristram*. Perhaps the article of greatest interest to the English reader is that by Prof. Wülcker on Frau E. Mentzel's *Geschichte der Schauspielkunst in Frankfurt-am-Main*, from which he abstracts, chronologically, the appearances on the Frankfort stage between 1591 and 1652 of English players, the Earl of Worcester's company, with the names of the pieces they played. The authoress obtained these and many other details for her History from the municipal archives of Frankfort. It is curious that one of the players, who is conjectured (we are not told why) to have been the "scholar among them" who wrote a *Comedy of Abraham and Lot*, acted by the company in 1593, bore the name of Thomas Sackville or Saxfield, at the very time when his famous namesake, part author of *Gorboduc*, was Lord Buckhurst, and high in office at home.

#### MODERN MYSTICISM.

*Letters from a Mystic of the Present Day.\**  
(Elliot Stock.)

THE small volume before us is one to which it is not easy to do justice in a notice of this kind. It owes much of its peculiar charm to the fact—which, at the same time, renders it difficult to give any systematic account of it—that it consists of extracts from letters written on various occasions during some years of intimate friendship, without thought of publication, and bound together rather by the absorbing interest of the writer in one subject than by any intended connexion or system. The subject, however, as suggested by the title, has its own sufficient unity; and the choice and arrangement of the extracts have been made with such remarkable skill that there is no sense of any want of continuity. Indeed, for our own part, we think that no systematic exposition of the writer's views could have had anything like the value of these strange flashes of light, struck out from time to time by the accidents of life, and the difficulties of others, in their collision with a mind and heart

saturated with that "inner light" which is its own evidence, and gifted with a radiant power of expression which makes even its fancies an illumination.

The writer's views are, in many respects, peculiar. We should be sorry to attempt to measure the degree of their divergence from "orthodoxy" according to any received standard still available. We should even be sorry to be called on to attempt a serious description or discussion of them. Not that we do not think them in many respects deeply valuable and fruitful, but that the fragmentary form in which they appear, corresponding with the vastness and mystery of the subjects in question, would make any attempt to gather them into a system unjust and idle. Their great value arises from the fact that they are revelations of certain aspects of truth as actually seen with the eyes of a writer in whom a passionate tenderness and a sincerity equally passionate have combined to wring out a solution of the confused and awful problem of this life of ours. His solution lies in a fresh, if not a wholly new, interpretation of the "Christ-revelation," as the power by which "the great tribulation" is transformed into a process for bringing every human spirit into a true consciousness of its own Being, as one with the Father—into a share in the fully developed consciousness of the Son of Man. He feels, with an intensity which carries the reader along with it, that, unless the true relation of the human to the Divine Spirit be an eternal fact, the revelation of it could have no meaning and no power to save; and he boldly declares the coming in the flesh of Jesus Christ to be the sign and manifestation, not the cause, of the Divine forgiveness. To his vision sin and sorrow are, in their nature and essence, transitory—shadows to be of necessity dispersed by the beams of the Sun of Righteousness. To him the "solidarity of the race" and the "hidden ramifications of life force" by which the members are upheld and nourished appear to be matters of immediate perception and daily experience rather than of speculative opinion. The writer is, indeed, a genuine mystic, and avows his own habitual practice of "quietism," which he regards as the only true spiritual "method," though his natural temperament, as appears to be often the case with mystics and quietists, is so ardent that his writing suggests the idea rather of dancing flames than of still waters.

The following extracts will give some idea of the pervading tone of thought of the letters, though not of course of their range:—

"The important point to grasp is, that Jesus of Nazareth 'brought life and immortality to light.' He declared in His own person that which is true of each member of the race—viz., that the life of God is a sacrifice for sin in every one of its members. And He, Jesus of Nazareth, by His maintenance of this declaration, maintained the birthright of mankind, and inherited the blessing predestined for the race, which inheritance constitutes Him its Elder Brother, the Lord of the universe, in virtue of which Lordship He empowers each one of its members to know and stand in his true Being or Birthright, and thus brings them into His glory. The incarnation opens out what is for ever true, being the pledge and the means whereby in our consciousness we can receive it. The Lord's life and death are a pledge and picture of the Eternal Truth, and a means whereby the blessing of this truth is ministered to our consciousness."

In another letter, speaking of the successive steps by which "Christ is formed in us," the writer says, with regard to the final phase:—

"Then comes the tasting of death for every man with the Lord Jesus, when, free from all weakness of heart, which is selfishness, and all weakness of will, which is infirmity, we shall dive under the burdens of others, and fulfil the law of our new life. Yoked to them, we shall uplift and bear the

weary and heavy-laden to their rest, and so on, until Christ shall be formed in every member of the body, and shall be All in All. It is when this mortal shall have put on immortality that shall be brought to pass (Oh! blessed vision and blissful occupation in its light!) the Gospel truth, that death is swallowed up in victory. Christ then will not only be formed in us, but in some joyous way, more blessed than we can conceive, Christ will be formed by us in the powers of the glorified body which has entered into the joy of its Lord." . . .

"When we are very tired we must 'shiver;' but we can and do warm one another when we strengthen in one another the conviction that we are all in solidarity with Him, who is the Wisdom, Love, and Power of the Universe, and are instruments in His hands for the bringing of all into the rest of the eternal sunshine. It is in the self-disownment which the light of His countenance produces, that Rest is found; and so, though outwardly one lives in the city of confusion, yet inwardly one is in the Jerusalem, and by its law of Love may carry an olive-branch of Hope and Peace to those who are overwhelmed with the confusion of this disorder." . . .

"Surely, Christianity is the response which follows the recognition of Love and its beneficent purposes of universal beatitude. In that atmosphere the heart beats freely and fully, for it is the Hope that saves. We ought to breathe the Hope before we attempt to deal with the distresses of life; then should we be armed with the sympathy that is powerful, and not merely with the sympathy that is the recognition of a common woe." . . .

"Only by looking at the eternal while we deal with the transitory, can we deal with the transitory in any way that is beneficial." . . .

"Other religions have talked of God as a Father as well as a King; but have they sounded the depths of Parental sacrifice on behalf of the offspring, as the Christian religion has done? Have any really presented us with an idea of Parental love in any way comparable with the Christian, either in effectiveness of power, or in width of embrace?" . . .

"I am quite sure that the evidence to the Christ will become less and less historical, and more and more spiritual or personal: by 'personal' I mean through living persons awakening the spiritual consciousness in others by the power of the awakened consciousness in themselves." . . .

"Whatever seems to be a better aspect of the Gospel than that which we at present have, must command our love and belief; we need not fear. If for a time we do wander off the narrow way in thought, we shall come back and shall be blest with a deeper, intenser knowledge of the truth. We must ever remember that the truth far transcends our present apprehension of it." . . .

"Regeneration can hardly yet have taken place for the individual, until he repudiates his sins, as no part of his true self. Anyone standing in the inward man will shrink from all association with that which belongs only to the outward, the garments spotted with the sin. Every time I identify a man with his sins as if they were the outcome of his being, I crucify Christ. Sins are the manifestation of defective consciousness and conditions." . . .

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- ASMUS, E. Wie Europa baut u. wohnt. 1. Thl. Hamburg: Strumper. 15 M.  
DESAUVRE, L. Le Mythe de la mère Lusine (Meurlusine, Merlusine, Mellusine, Mélusine, Méline), étude critique et bibliographique. Saint-Maixent: Imp. Réversé.  
DUMAS, A. La recherche de la paternité. Paris: Calmann Lévy. 2 fr.  
JACOLLIT, L. Voyage au pays des Singes. Paris: Marpon & Flammarion. 3 fr. 50 c.  
MAHRENSHOLTZ, R. Voltaire im Urtheile der Zeitgenossen. Oppeln: Franck. 3 M.  
ROSNY, L. de. La Civilisation japonaise. Paris: Leroux. 5 fr.  
STARI pisci hrvaški. Knjiga XIII. Djela Gjona Gjora Palmotica. Dio II. Agram: Hartman. 7 M.

\* This book was among the last read by the late Mrs. James Owen, of Cheltenham; and this notice of it, though not written by her hand, embodies much that was in her mind and on her lips during the last week of her life.

## THEOLOGY.

- GORY, A. Les Pensées de Pascal, considérées comme apologie du Christianisme, et les conditions actuelles de l'apologétique. Paris: Fischbacher. 2 fr.
- MAYBAUM, S. Die Entwicklung d. israelitischen Prophetenthums. Berlin: Dümmler. 4 M.
- PAALTEIUM. Glogolski apomenik manastira Sinai brda. Izdao L. Gettler. Agram: Hartman. 7 M.
- SCHUERER, E. Ueb. *pharyn* *td* *ndaxa* Joh. 18, 28. Giessen: Ricker. 1 M.

## HISTORY.

- CRUYPLANTS, E. Histoire de la participation des Belges aux Campagnes des Indes orientales Néerlandaises sous le Gouvernement des Pays-Bas (1815-30). Brussels: Spineux. 5 fr.
- DRUFFEL, A. v. Kaiser Karl V. u. die römische Curie 1544-46. 3. Abth. Vom Wormser Reichstags- abschied bis zur Eröffnung d. Trienter Concils. München: Franz. 3 M. 30 Pf.
- GUILHERMY, F. de, et R. de LASTEYRIE. Inscriptions de la France du V<sup>e</sup> au XVIII<sup>e</sup> Siècle. T. 5. Ancien Diocèse de Paris. Paris: Imp. Nat.
- HOFFMANN, O. A. De imperatoris Titii temporibus recte definitis. Marburg: Elwert. 1 M.
- MAULDE, R. de. Jeanne de France, duchesse d'Orléans et de Berry (1463-1505). Paris: Champion. 8 fr.
- MOLINIER, E. Étude sur la Vie d'Arnold d'Andréhem, maréchal de France (1300-70). Paris: Imp. Nat.
- NICOLAÏDY, B. Grandeur et Décadence d'Ali-Hourchid Bey: Episode de la Révolution grecque. Paris: Firmin-Didot. 3 fr. 50 c.
- NOETHE, H. De pugna Marathonica quaestiones. Leipzig: Fock. 1 M. 20 Pf.
- PIERLING, P. Rome et Moscou. 1547-79. Paris: Leroux. 2 fr. 50 c.
- PIROT, P. La Marquise de Brinvilliers, récit de ses derniers moments. Notes et documents sur sa vie et son procès par G. Roullier. Paris: Lemerre. 10 fr.
- RUEZ, E. Die Correspondenz Ciceros in den Jahren 44 u. 43. Marburg: Elwert. 2 M. 40 Pf.
- WOLFRAM, G. Friedrich I. u. das Wormser Concordat. Marburg: Elwert. 3 M.

## PHYSICAL SCIENCE.

- VUKOTINOVIC, L. de F. Formae quercuum Croaticarum in ditone Zagrabien provenientes. Agram: Hartman. 2 M.

## PHILOLOGY.

- BRAUN, Ph. Der Gebrauch v. *otros* in der Ilias. Marburg: Elwert. 75 Pf.
- DEHNERT, S. Hadriani reliquiae. Pars I. Bonn: Behrendt. 1 M. 20 Pf.
- MARCK, J. F. Symbola critica ad epistolographos graecos. Bonn: Behrendt. 1 M. 30 Pf.
- WAGNER, J. Zur Aethiopia d. Dialogs Euthyphron. Brunn: Winkler. 1 M.

## CORRESPONDENCE.

## HORACE WALPOLE'S COPY OF THE PORTLAND MUSEUM CATALOGUE.

Henbury, Bristol.

At the sale of the Beckford Library last summer I bought lot 1675, which is thus described in the Catalogue: "Catalogue of the Portland Museum, frontispiece & bust of the Duchess, Horace Walpole's copy with numerous MS. notes in his handwriting (one of 4 pages, holograph, signed), 4to, 1786." I venture to send a description of the book, and copies of some of the notes, which, though trifling, may yet have interest to collectors and such as have purchased at the Strawberry Hill sale. The ink with which they are written still glitters with the pounce Horace Walpole used.

SPENCER GEO. PERCEVAL.

At the commencement of the Strawberry Hill book plate. On the opposite fly-leaf are inserted the newspaper advertisements of the sale. Above is written "The Duchess of Portland died July 17<sup>th</sup> 1785, aged 71."

Underneath the frontispiece is written, with corresponding numbers on the objects in the plate: "1 The Vase. 2 The Jupiter Serapis. 3 The Carp of Chelsea porcelain."

On the title-page, after "By Order of the Acting Executrix," is written "Lady Weymouth, eldest daughter of the Duchess."

At the bottom of the page—"2000 Catalogues were sold before the Sale began."

Facing the commencement of the Catalogue is a plate which I have not seen in any other copy, representing the bust of the Duchess, on a table, with curtain to the left. Underneath is engraved "From y<sup>e</sup> original Bust by Rysbrake." At the right-hand corner "I. Barlow fec." At the bottom of the plate is printed

"Published April 18<sup>th</sup> 1786 by G. Humphrey, No. 48 Long Acre."

Lot 431. A most beautiful group of carp, of the fine purple ground, decorated with pea-green scroll leaves. After this is written "It is of Chelsea China & was given to the Dfs by Lady Weymouth. Mr. King has another." On the outer margin is written "27-0-0."

Lot 484. A tortoiseshell box, curiously inlaid with gold, and mounted in ditto, with a picture inside of Mary Queen of Scots, after which—"This is one of those imaginary portraits of Mary which I have mentioned to have been painted by Lens for Duke Hamilton." On the margin—"14-14-0."

At the bottom of the page is the following note in reference to the snuff-boxes:—

"Lord Oxford used to give his Countess a new Snuffbox on their birthdays, Wedding days, &c., & she used to wear three a week by turns. There were about 170 in this Sale, & being made in the reign of Anne, George 1<sup>st</sup> & 2<sup>nd</sup>, were void of taste & very ugly."

Lot 504. An engine-turned ivory box, after which—"probably turned by Lord Mountstuart . . . . . 0-15-0."

On the margin of the page, against the lot, "Mr. H. Walpole."

Lot 1146. Two very fine horses in bronze, "from Lady Eliz. Germanes Sale; prob: by Fanelli." On the margin—"14-3-6."

Lot 1385. Specimen of the hair of Mary Queen of France, &c. Beneath the description is written

"I have some of the same hair, set in a locket."

Lot 1764. Three very curious sea-green ("blue") reed-pattern perfume pots "10-10-0." On inside margin purchaser's name—"Mr. H. Walpole."

Lot 2365. A fine blue composition box in gold "3-3-0." On outer margin—"bought by Mr. H. Walpole."

Lot 2410. A remarkable curious-shaped box, representing a musical instrument, of the gold japan. "This the Dfs valued the most of all her Japan, and I think cost 60 guineas." "24-14-6."

Lot 2896. Twenty-three portraits and views from Mr. Walpole's cabinet—"not true."

Lot 2807. A most curious collection of drawings, by Holbein, of knights in armour, &c., beautifully coloured and exceeding scarce—"was Mr. Wests." Against this lot the price "8-8-0."

Lot 2809. The original drawings of birds by Albin, most beautifully coloured after nature, 202 in number on vellum, 2 vols.—"Bought by Robson bookseller & sold to General Fitzwilliam."

2916. A large portfolio, bound in "Russia," &c., &c., "by Mr. Talman."

2917. A second volume of ditto of equal beauty and elegance.

Lot 2918. The works of Hollar, &c. "385-0-0." On the outer margin—"bought in, but afterwards sold to Lord Somers for 300£."

Lot 2933. A portrait of Madame De Savigné, a portrait of a General, enamelled, and a circular portrait of Ceres "22-1-0." On the inner margin—"doubtful & bad."

Lot 2934. A very highly finished portrait of a gentleman—"It is Enamel & concave, & bold as oil" "1-11-6." On the inner margin—"bought by Mr. H. W."

Lot 2940. Two miniatures, in a locket, gold enamelled, &c., against which, on the margin, is the price, "44-2-0," and below, "cost the Dfs 42-0-0."

Lot 2943. The portrait of Lady Frances Cecil, Countess of Cumberland, &c. On margin—"10-0-0." Below is the following note:—"I have a duplicate which the Duchess gave me."

At the bottom of the page is the following note in reference to lot 2931: A frame containing 30 circular portraits, &c., finely modelled and coloured by Holbein "38-17-0." "They are Draughts men of box coloured & not by Holbein; I have above 30 similar which did not cost above 2 guineas."

Immediately underneath is the following note in reference to lot 2941, against which, on the margin, is the price, "84-0-0":—

"This is not the Duchess de la Valiere, nor was painted by Petitot. It was offered to me for about 12 guineas, and I w<sup>d</sup> not buy it, nor was it then named. The Possessor then christened it & sold it to the Duchess of Portland, I don't know for how much but I know it is not worth five guineas. Lot 2934 which I bought for such a trifle, because it had no name, is one of the finest enamels in my Collection & very different from anything I ever saw in Enamel."

Lot 2946. Two miniatures of Milton and his Mother, &c., "34-2-6." On outer margin—"I do not believe it Milton."

Lot 2950. Queen Elizabeth's Prayer Book, "106-1-0." On outer margin, "bought by the Marquis of Carmarthen. The Duchess of Portland gave 21 guineas for it at the Sale of James West Esq."

Lot 2951. A very fine illuminated Missal, &c. (the Bedford Missal), "213-3-0." On outer margin—

"It was bought by Edwards the bookseller. The King had intended to buy it & give it to Eton College as having belonged to their Founder & had given an unlimited Commission for it, but his Commissioner thought it too dear and let it go & Edwards would [sic] not sell it again."

Lot 2952. A most beautiful Missal, &c., "169-1-0." Underneath the MS. price, on inner margin, the correction "Anjou" for ALANCON. On outer margin—"bought by Mr. Horace Walpole. Mr. Udny assured Mr. W. he had seen six more by the same hand, but none of them so fine or so well preserved."

Lot 3953. A glazed frame containing a specimen of a curious species of encrinurus, &c. On outer margin—"15-15-0," under which is written, "It was bought by Dr. John Hunter." At the bottom of the page—"This Encrinurus cost the Duchess forty guineas."

Lot 4147. A very curious Rosary, &c., "46-9-0." On outer margin—"It cost the Duchess 39 guineas at the Sale of James West Esq."

Lot 4148. A most remarkable fine ditto, &c. "81-18-0." On outer margin—"It cost the Duchess 50 guineas."

Lot 4151. A small chimera of fine antique mosaic, "13-2-6." On outer margin—"This was St. W. Hamiltons & was bought by Mr. Townley."

Lot 4152. A precious fragment, &c., "47-5-0." On margin—"This article and the three that follow were also St. W. Hamiltons."

Lot 4153. A cameo, &c., "236-5-0." On outer margin—"bought by the Duke of Portland."

Lot 4154. Jupiter Serapis, "173-5-0." On margin—"bought by Mr. Horace Walpole." At the end of the description of the head is written, "It was a meer head; Mr. Damer has since added to it the bust in bronze."

Lot 4155. Portland vase, "1029-0-0." On outer margin—"bought by the Duke of Portland." At the bottom of the page is written, "As the Duchess paid 2000£ for the Vase, the Jupiter, the Augustus & the Hercules & the Duke bought the Vase and the Augustus for 1265, & as the Jupiter & Hercules produced but 220£ the Vase & Augustus really cost the family 3045£."

Supplementary Catalogue of Cameos and Intaglios, &c.

Lot 23. A very curious Ivory Comb, "0-18-0."



On outer margin—"bought by M<sup>r</sup>. H. Walpole."

At bottom of page, in reference to lot 35—"This, with some other curiosities in the Polemberg Cabinet was engraved by Vertue on two plates."

Lot 66. A steel sword hilt, most beautifully chased, with six portraits, "of Princes of Orange," a chased steel knob, and a scabbard end. "It had probably belonged to K. William," "3-10-0."

At the end of the Supplementary Catalogue is inserted H. W.'s crest book-plate, and on the opposite fly-leaf a MS. summary headed "Produce of the Portland Sale." At the end of the book is inserted the note of four pages holograph, as follows:—

"Robert Harley Earl of Oxford, Lord Treasurer to Queen Anne, began collecting books & MSS at great expence. Robert Spencer, Earl of Sunderland formed a Library of printed books at the same time; and their competition raised the price to a great height [sic]. Robert, the second Earl of Oxford, continued to have the same passion, but with an additional taste for all sort of curiosities. The Dispersion of the Arundelian Collection furnished Lord Oxford with many precious rarities. His Library of books and prints grew so vast, that he built an extensive Gallery at Marybone to receive them. But the expence of that Earl and his Countess, [tho She was Heiress of the last Cavendish, Duke of Newcastle & inherited a very considerable portion of his Estate, the major portion of which however had been adjudged after a litigation to her Cousin Thomas Holles Pelham, Duke of Newcastle, whom her Father had wished her to marry] was so great, that on the Earls death, his magnificent collection was sold, except what he bequeathed to his Widow; & his Collection of Hollar's Works, and a rich cabinet which will be mentioned hereafter, which he left to his only child Lady Margaret Cavendish Holles Harley, wife of William Bentinck, second Duke of Portland. The pictures, Statues, Busts, Bronzes, Coins, Medals, & various other curiosities, were sold by Auction. The MSS [except what were purloined by one of the Executors] were bought by Parliament for the British Museum. The Library of Printed Books, with an immense collection of English Tracts, was bought by Osborne of Gray's Inn, bookseller, for thirteen thousand pounds. The Prints, that man bound richly in Russia Leather gilt; but by blending good & bad prints together to get off the bad, those volumes sold for little more than the Bindings had cost. The Books however indemnified Him.

"The Duchess of Portland inherited the Passion of her Family for collecting. At first her Taste was chiefly confined to Shells, Japan & Old China, particularly of the blue & white with a brown Edge, of which last sort She formed a large Closet at Bulstrode; but contenting herself with one specimen of every pattern, She could get, it was a Collection of odd pieces.

"The Countess Dowager of Oxford, her mother, retired, on the Earl's death, to her paternal seat at Welbeck, where She assembled a prodigious Collection of portraits of her Ancestors, and had reserved the fine Miniatures, Enamels, & Vases of Crystal &c all which She left as Heirlooms to her Daughter and her Descendants.

"On Lady Oxford's death, the Duchess of Portland exchanged Welbeck with her Son the Duke for Bulstrode, which She repaired & borrowed the principal Miniatures for her life, to be restored afterwards to Welbeck.

"Inheriting from her Mother at least eight thousand pds a year, She laid out a great part of it every year in her Menagerie & flower-garden at Bulstrode, & in indulging her taste for Virtu, sparing no expence to gratify it, for about thirty years, her own purchases costing her not less than threescore thousand pounds. Prints of Hollar, to compleat his work, She bought at any prices. On the death of St. Luke Schaub the Duchess began to buy pictures which She did not understand, & there & in other instances paid extravagantly, as well as for other articles to her taste. Latterly She went deeply into Natural History & her collection in that Walk was supposed to have cost her fifteen thousand pounds. For one Winter, very few years before her death, She

engaged Dr Solander to range & catalogue her Shells, fossils, Insects &c.

"For the three or four last years of her life She checked her purchases; but some two months before her Death, She was tempted by the celebrated Barberini Vase, imported by the noted Virtuoso St. William Hamilton, Minister of Naples, who had purchased it & the head of Jupiter Serapis in basalt, of Byers a Cicerone at Rome. The Princess of Palestrina, Mother of Prince Barberini, had during her Son's Minority, to pay her gaming debts, Sold these curiosities to Byers for 500£ & Byers had resold them to St. William as it was also said for 1000£. The Duchess gave 2000£ to St. William for them, a fine Cameo of Augustus & a fragment of an Intaglia of a Hercules.

"The Duchess dying in 1785, ordered her Collection to be sold for the benefit of her second Son Lord Edward Bentinck, & her Daughters the Lady Viscountess Weymouth & the Countess of Stamford.

"The Collection was accordingly sold in May & June 1786, in a Sale of thirty-eight days, [to which was added one Days Sale by the Duke, her Son of some indifferent cameos & intaglias & other articles from the Polemberg Cabinet & which day produced but 560£]

"The Produce of the Auction was Ten thousand, nine hundred & sixty five pounds, ten shillings & sixpence.

"But the disproportion between the large Sum which the Duchess had expended, and the produce of the Sale, was not near so great as it seemed. Several of the most valuable articles in her Collection were not exposed to Sale. The enamels & Miniatures as I have said, were entailed on the Duke. Her most valuable jewels She had distributed between her Daughters & Granddaughters on their marriages, as a pair of solid Emerald drop-earrings to her Daughter, Lady Weymouth, & a toilette of gold Filigraine to her Granddaughter the Countess of Aylesford. To her Friend M<sup>r</sup>. Delany She had bequeathed an exquisite portrait of Petitot in enamel by himself, which her Grace had bought in Ireland for forty guineas of a Grandson of that Painter; & also Raphaels Min: from the royal Collection, two Min: (different) in water-colours, also called by Raphael, but certainly not, and an enamelled Snuffbox. The pictures at Bulstrode, the blue and white China, a fine Commode of blue and white Seve [sic] China mounted in ormolu, a Marble Shock-Dog, said to be by Bernini & which the Duchess had bought at the Sale of Dr Ward, author of the Drop, all these her Grace bequeathed to her Son the Duke & likewise the Ebony Cabinet, the drawers of which were painted by Polemberg & which from the value of the rarities it contained was called the Ten thousand pd Cabinet & had been the legacy of her Father. One of those Curiosities did not belong to the Cabinet, but to the Duke of Portland himself, being the pearl earring worn by Charles 1<sup>st</sup> at his Execution, attested by his Daughter Mary Prfs of Orange, & given to the Earl of Portland by King William. The other most precious articles were, a small antique Vase of Agate with heads of rams in alto relievo; the Dagger of Henry 8<sup>th</sup>; set with jacinths; Profile of Queen Elizabeth in cameo by Valerio Vicentino; very fine head of Cardinal Mazarin in enamel by Petitot; ditto larger of Prior by Boit; Archbishop Sheldon large & capital by Cooper; Seal of Charles 2<sup>nd</sup>, when Prince of an entire Emerald, a very large Sapphire & an uncommonly large Topaz; besides other articles. I believe there was also left to the Duke a small Moonlight by Elsheimer, which cost the Duchess an hundred & twelve pounds—as the Holy Family supposed a Duplicate by Raphael of that at Versailles, & for which the Dis gave 800£ as she did 500£ for a View of Antwerp by four different Painters, both from St. Luke Schaub's Collection were also left at Bulstrode to the Duke.

"Hor: Walpole."

#### MONUMENTAL INSCRIPTIONS IN NORFOLK.

Selhurst, S.E.: July 30, 1883.

Mr. W. Vincent's news as to the vigorous progress he is making in copying all the Norwich inscriptions is very welcome to all inter-

ested in the history of Norfolk. As I see that he announces also an intention to go on with the county afterwards, and as workers are too scarce to waste labour by doing work twice over, I may point out that I have copied, and am now printing, every inscription in the Hundred of North Erpingham (2,509 in all); that Mr. Walton N. Dew is copying, and will print, all Holt Hundred; and that I hope to complete Tunstead Hundred this autumn. The current part of the *Norfolk Antiquarian Miscellany* will contain inscriptions from Edington, Swaffield, Hoveton, and Stokesby. Atlesey is another reading of Atlesea, and Pagraff of Pagrave. WALTER RYE.

#### CAT FOLK-LORE.

July 31, 1883.

In Mr. Lang's review of Paul Sébillot's *Traditions de la Haute Bretagne*, in the last number of the ACADEMY, he asks where the English form of the tale about the "King of Cats" is to be found. There is a version in the "Fragments" at the end of Southey's *Doctor*, p. 682. I have an indistinct recollection of another form of the story, different from that given by Southey. In this the pall-bearer of the dead "King of Cats" speaks to the man, and says, "So-and-so, go home and tell thy cat that — is dead." I have forgotten the name given; it is much longer than "Renaud." The rest of the story is like that quoted by Mr. Lang. EINNA HALFDON.

#### SCIENCE.

*Proverbes et Dictons du Peuple arabe: Matériaux pour servir à la connaissance des dialectes vulgaires. Recueillis, traduits et annotés par Carlo Landberg. Vol. I.—"Province de Syrie: section de Sayda." (Leyden: Brill.)*

It is only in quite recent years that the importance and significance of the modern dialects of Arabic have been recognised. Formerly, it was considered that the omission of certain refinements of speech, and the dropping of certain terminations, sufficed to convert classical into vulgar Arabic. A short experience in the East is enough to convince anyone of the error of this view. Classical Arabic, the Arabic of dictionaries and grammars, is a conventional and artificial book-language, a crystallised perpetuation of a single dialect or group of dialects, a language deliberately arrested and elain at a certain point in its growth. Modern Arabic is a living and growing tongue, varying in every province, presenting everywhere forms and idioms unknown to the classical language, and full of valuable materials for the student of Semitic philology and modes of thought and expression. Dr. Spitta, whose presence will always be missed by frequenters of the library in the Darb el-Gemmâz, was the first to treat of a modern Arabic dialect in a scientific manner; his *Grammar of the Egyptian spoken language* is a model of method, accuracy, and thoroughness. He has found an able seconder in Dr. Landberg, whose collection of Arabic proverbs promises to be of no small service to the student of Arabic as a whole. His Preface is an eloquent defence of the modern language, of which he constitutes himself the champion.

"On néglige beaucoup trop l'étude scientifique de la langue vulgaire, suivant en cela la routine

des orientaux. Elle est cependant belle, riche et d'une importance suprême pour la philologie sémitique. J'espère que le temps est passé où on ne la considérait que comme un mauvais jargon indigne d'être l'objet des études du savant professeur, qui ne devait illustrer son nom que sur les anciens poèmes et les grands ouvrages historiques. Pourtant, on est bien loin encore de lui avoir assigné la place qui lui revient dans les langues sémitiques. On le regarde un peu avec dédain en Europe. . . . C'est pour cette fille délaissée d'une grande mère que je me pose en champion."

Dr. Landberg is perfectly right in saying that the modern language is rich and expressive, and it is impossible to exaggerate the advantages which will accrue from a thorough study and analysis of it. It is here that one feels afresh the cruelty of the fate which deprived scholarship of the aid of Prof. Palmer. No one could have brought a keener observation or a more intimate experience to bear on this department of Arabic research. No one understood the Arab mind and the resources of the modern Arabic tongue better than he did. Dr. Landberg, however, has lived long among the people, has associated with all classes, and has spared no pains in noting the peculiarities of their speech and searching for the meaning of their dark sayings. Whenever he heard an Arab quote a wise saw or pertinent proverb, he immediately noted it down, and made the person who said it, or a bystander, explain it on the spot. In this way he has collected some three thousand proverbs, and has appended to each of them a short story or instance in which its application is explained. To the proverb and its illustration he adds notes on the peculiar idioms and forms occurring in either; and these notes will be found to form a very interesting commentary on the manners and customs of the people, since the names of goods, utensils, articles of dress, and the like are carefully explained, and their mention often leads to short essays on various phases of Mohammedan life. The great merit of Dr. Landberg's work is that it is not in any way worked up or refined. He takes the proverbs and their explanations from the lips of the common people; he neither polishes their style nor cleanses their obscenity; but bravely prints the often crude and disgusting adages, in which the naturalism of the East sees pregnant truths, in all their naked ugliness. This is the only way of dealing with popular sayings, and fastidious people must bring their own disinfectants. There is, however, much that is striking and pointed in these proverbs, and they frequently give one a remarkable insight into the people's mind.

The present volume is only an instalment of a much larger work. It contains two hundred proverbs of the town and district of Saydâ, of which El-Mukaddesay said, "There is no better speech than that of the people of Baghdad, and none worse than that of Saydâ." This verdict Dr. Landberg indignantly controverts, and, though certainly the dialect is vile enough to classically trained ears, it is not worse than many others. And, after all, the main point is not that the dialect is chaste or corrupt, but that it is the actual speech of a certain district in the present day. Vol. ii. is to deal with

the proverbs of Damascus and Haurân, vol. iii. with the Metawelis, Kesruwân and the Nusayriyeh; vol. iv. with Homs, Hamah, and Aleppo; vol. v. with the Syrian Bedawy dialects. Thus Syria will occupy five stout volumes. Then will follow Palestine, the Nejd, Hijâz, Yemen, &c.; so that the natural term of the most industrious scholar's life may be said to be tolerably provided for. Each portion of this great work will be an unmistakeable gain to Semitic philology. The glossary alone at the end of the present volume is worth the price of the whole book.

Dr. Landberg is a little severe on previous collectors of proverbs, like Meydâny, Freytag, and Burekhardt. He seems to imagine that because they collected their proverbs from books, and not orally, these proverbs are merely literary exercises; and that, because many of them are not known to be spoken in the present day, they never were spoken at all. This position seems unreasonable. Proverbs such as those referred to are not invented by authors, though they undoubtedly were somewhat polished by their collectors; they were once common phrases in the mouths of the folk. And, again, that a proverb may fall into disuse is an established fact. At the same time, there can be no dispute that Dr. Landberg's collection possesses a value distinct from those of his predecessors, and his proverbs have a genuineness and popular smack about them that give them a peculiar interest.

STANLEY LANE-POOLE.

#### CURRENT SCIENTIFIC LITERATURE.

*Conservation of Solar Energy.* By C. William Siemens. (Macmillan.) This volume contains a reprint of Sir Wm. Siemens' original paper on the Conservation of Solar Energy, communicated to the Royal Society early in 1882, and a number of criticisms and discussions to which that paper gave rise. Some of these appeared in letters to *Nature*, others—e.g., those of MM. Hirn and Faye, as well as Sir W. Siemens' rejoinders—were published in the *Comptes-rendus* of the French Academy. The widespread interest which has been taken in the new theory, and the fact that fresh evidence will probably be brought forward and fresh discussions follow in connexion with it, are a sufficient justification for the republication of these papers in a collected form. The question has often been asked, What becomes of the enormous quantity of energy emitted by the sun which is apparently wasted in space? All the planets taken together absorb but an infinitesimal fraction of solar radiation; and of the rest, which is not so absorbed, we can give no account. The doctrine of the conservation of energy forbids us to suppose that it is lost. What, then, becomes of it? Sir W. Siemens' theory suggests a solution of the difficulty, a solution at once ingenious and well considered. It is a shrewd guess at truth. According to this theory, stellar space is not vacuous, but is filled with gaseous matter in a highly rarefied state. The sun, whatever may be his interior constitution, is enveloped by gaseous shells or atmospheres of enormous thickness, gradually diminishing in density with increasing distance from the centre. Moreover, the sun rotates on his axis; and, in consequence of the centrifugal action thereby developed, there is, on the whole, a feeble attractive force on the gaseous particles in the equatorial than in the polar regions, and currents must be produced. The sun will

therefore act like a fan, a continuous inflow of matter from space taking place upon the polar surfaces, accompanied by an outflow into space in an equatorial sheet. We see, therefore, that there will be in the course of ages a cycle of changes, in consequence of which a particle of matter which leaves the solar surface to-day will return again after years or centuries. We know that compound bodies like carbonic acid and aqueous vapour can be decomposed into their elements at a sufficiently high temperature. Also that in the leaflets of plants, ordinary sunlight is capable, in conjunction with chlorophyll, of decomposing these bodies. Sir W. Siemens is of opinion—and his experiments, though up to the present not numerous, bear out his view—that ordinary sunlight can dissociate carbonic acid and aqueous vapour in vacuum tubes, provided the exhaustion be carried sufficiently far. The aqueous vapour and carbonic acid in stellar and interplanetary space, which must be at a pressure far below that ordinarily produced in our vacuum tubes, are, therefore, in a suitable condition for being dissociated by solar radiations which they absorb; and the observations of Capt. Abney and Prof. Langley indicate that absorption does take place in the space which separates our atmosphere from that of the sun. We can thus understand how oxygen, carbon, hydrogen, &c., which leave the sun in chemical combination with each other, may return in a more or less elementary condition. As they approach the sun their pressure becomes greatly increased, and their temperature consequently rises; presently they burst into a flame, and by their combustion maintain the solar energy. They constitute the sun's fuel. In order that combustion, as imagined by Sir W. Siemens, may take place, it is absolutely essential that the temperature of the photosphere be below 3000° C., because it has been shown experimentally that under ordinary pressures, oxygen, hydrogen, and carbon will not combine with each other above this temperature. The author has given reasons, founded on experiment and analogy, for assigning a temperature of about 2,800° C. to the photosphere. Such are, briefly stated, the main features of Sir W. Siemens' theory. Its fundamental conditions are:—(1) That aqueous vapour and carbon compounds are present in space; (2) That these gaseous compounds, while in a state of extreme attenuation, are capable of being dissociated by radiant solar energy; (3) That these dissociated vapours are capable of being compressed into the solar photosphere by a process of interchange with an equal amount of re-associated vapours, this interchange being effected by the centrifugal action of the sun himself.

"If these conditions could be substantiated, we should gain the satisfaction that our solar system would no longer impress us with the idea of prodigious waste through dissipation of energy into space, but rather with that of well-ordered, self-sustaining action, capable of continuing solar radiation to a very remote future."

*Flora of Hampshire, including the Isle of Wight.* By F. Townsend. (L. Reeve and Co.) In no department of botanical literature has there been a greater improvement during recent years than in the local floras. An admirable example was set in Trimen and Dyer's *Flora of Middlesex* published in 1869; and of the new style we have seen no better illustration than the one before us. Mr. Townsend is well known for his wide and accurate acquaintance with our English native plants. The flora of Hampshire is a remarkably rich and interesting one; and he has evidently studied it with great care. Instead of the bare list of localities which comprised all the information contained in our older county floras, we have, first of all, a treatise on the topography, climate, and geological features of the county, which is divided



into twelve botanical districts founded on the river basins; and this division is illustrated with a coloured map. There is in addition a coloured drawing of the interesting *Erythraea capitata*, a "find" of the author's on Freshwater Downs, "probably an almost unique example of the occurrence in England alone of a species once widely distributed, but now almost extinct." The book should be in the hands of everyone interested in the flora of the old royal county.

*Ants and their Ways.* By the Rev. W. Farren White. (Religious Tract Society.) Mr. White has gathered together in this short volume the most valuable results obtained by Sir John Lubbock, Dr. McCook, and others, and has added to them several interesting observations of his own, to which, perhaps with parental fondness, he attaches a little too great relative importance. No subject in natural history is better fitted for popular treatment than the habits and manners of these most marvellous among the social insects; and Mr. White is able to set forth the main facts about their formicaries, their slave-making instincts, their harvesting, their honey-gathering, and so forth in a very agreeable and attractive style. The book will make a good school-prize, and cannot fail to interest any intelligent boy to whom it is given. It has the merit, rare in works of this character, of having been written by an original observer, who speaks upon ants with the authority justly derived from first-hand knowledge.

MESSRS. CLOWES AND SONS have sent us a large number of little books issued by them as the official publishers of the International Fisheries Exhibition. Though similar in outward appearance, they form two distinct series: (1) handbooks, and (2) reports of conferences. Of the first series we have already received *The Fishery Laws*, by Prof. F. Pollock; *Zoology and Food Fishes*, by Mr. G. B. Howes; *British Marine and Freshwater Fishes*, by Mr. W. Saville Kent; and *The Unappreciated Fishermen*, by Mr. W. Saville Kent. These vary much in size, and some have illustrations; but all are published at the uniform price of one shilling. The second series include papers on the "Herring Fisheries of Scotland," by Mr. R. W. Duff; "Oyster Culture," by Prof. Hubrecht; "Principles of Fishery Legislation," by Mr. G. Shaw-Lefevre; "Culture of Salmonidae," by Sir James Gibson Maitland; "Fish Transport and Fish Markets," by Mr. Spencer Walpole; "The Food of Fishes," by Dr. Francis Day; "Fish Diseases," by Prof. Huxley; "Economic Condition of Fishermen," by Prof. Leone Levi.

THE Rev. H. Wood has just brought out an opportune little volume, *A Season among the Wild Flowers*, illustrated with numerous woodcuts (Sonnenschein). It follows the progress of the season through spring and summer, and describes simply, but accurately, many of the chief natural orders of our flora, with numerous genera and species.

#### THE SCOTTISH METEOROLOGICAL SOCIETY.

THE half-yearly meeting of the Scottish Meteorological Society was held on Thursday, July 26, at Edinburgh. We extract from the Report of the Council the substance of the passages regarding two important undertakings which the society has set on foot—a permanent observatory on the summit of Ben Nevis, and a zoological station at Granton, near Edinburgh:—

"The expenses incurred in making the observations on the top and slopes of Ben Nevis during the summer months of 1882 amounted to £231, to meet which the society has been aided by grants

of £100 from the Meteorological Council, £50 from the British Association, and £50 from the Royal Society of Edinburgh. During the present summer, observations have been resumed under the direction of the council. Mr. Wragge is unable this year to undertake the work of observing, as he is obliged to go to Australia; but the services of Mr. W. Whyte and Mr. Rankin, two of his former assistants, have been secured, and the work proceeds in a very satisfactory manner. As it is essential that each morning's observations be transmitted to London shortly after they are made, so that they may be used in framing the daily weather forecasts, carrier pigeons (as suggested by Mr. Scott) were obtained, and are in course of being trained to carry the observations from the top of the Ben to Fort William for transmission by wire to London. The council are happy to be able to inform members that the necessity of employing this toilsome method of making the observations on the top of Ben Nevis will soon cease, the appeal by the council to the public for funds to build an observatory on the Ben having been so cordially responded to that the council now feel themselves in the position of being able to proceed at once with its erection. A commencement has been made by the formation of a bridge-path to the top of the Ben from a point about four miles distant. The building itself is expected to be commenced early in August. Plans have been prepared and approved. Estimates will be taken forthwith, and nothing will be left undone to secure that as much of the observatory will be completed before the first week of November as will afford the necessary accommodation for three persons passing the winter in that elevated situation. The War Office has furnished tents for the accommodation of the workmen. Arrangements are being made for laying a wire between the observatory and Fort William. The observations it is proposed to make during the coming winter will be nearly altogether eye observations, designed with the view of ascertaining the main features of the climate of the top of the Ben—a knowledge of which will guide the directors in equipping the observatory with the automatic and other instruments required during next season. At the general meeting of the society held about a year ago, it was resolved to appeal to the public for a sum of at least £5,000. In carrying out this resolution a sum of £1,600 was raised in large subscriptions; and thereafter a wider appeal was made to the general public, in which it was stated that the smallest sums would be received. This appeal has been responded to in a most gratifying and cordial manner, and the subscriptions now amount to upwards of £4,400."

Mr. John Murray, of the *Challenger* expedition, read the Report of the committee appointed to consider the allocation of a sum of about £1,500, being the surplus profits of the Fisheries Exhibition held at Edinburgh in 1882. It contained the following recommendations:—

"(1) To continue and extend the river observations and the observations made by the district fishery officers through the Scottish Fishery Board, and to discuss all observations made to the end of the fishing season of 1883 which are yet undiscussed. (2) To obtain the assistance of a few naturalists in making observations at several of our chief fishing centres and principal inland lakes. Prof. Herdman has consented to reside at Loch Fyne for a month, and to arrange for observations for a year. Mr. Hoyle is, in like manner, to go to Peterhead, and Mr. Beddard to Eyemouth. Rev. Dr. Norman has, during the present month, been engaged in examining a large number of the Scottish lochs. Instructions have been drawn up for the guidance of these gentlemen, and a sum not exceeding £50 has been placed at the disposal of each of them for the expenses immediately connected with the investigations. (3) It is proposed to enclose the Granton Quarry, which has an area at high water of about ten acres and depths varying to sixty feet, so as to regulate the inflow and outflow of the tide in such a manner that, while admitting abundance of sea-water at each tide, fish and other animals will be prevented from escaping out

of the enclosure. This will be done by means of stakes and wire and other kinds of netting. The quarry will then be stocked with all kinds of fish and marine invertebrates. When it is desired to separate fish or other animals for special study, this will be done by means of floating or fixed wire and wood cages. A barge, about sixty-four by twenty-seven feet, of great stability, will be moored in the enclosure; upon this will be built a house with laboratories, work-rooms, and a library; it will also be furnished with a small windmill to pump up sea-water into a tank on the roof. The water in this tank will be conveyed by pipes to the various tiled tables, glass jars, and aquaria of the establishment. A small cottage will be built on the shore for the accommodation of the keeper and the engineer, with one or two spare rooms. A steam pinnace for the purpose of dredging and making observations in the Firth of Forth and the North Sea will be attached to the station. A naturalist will be appointed, whose duty it will be to make continuous observations and experiments, assisted by the engineer and keeper. There will be ample accommodation for four other naturalists to work at the station and carry on investigations; and, so far as the accommodation will permit, British and foreign naturalists will be invited to make use of the station free of charge. Towards the carrying out of this scheme the Duke of Buccleuch has consented to grant a lease of the quarry at a nominal rent, with permission to erect a cottage on the shore. A gentleman who takes a warm interest in the progress of research in Scotland has offered £1,000 to construct the barge with laboratories and work-rooms. Mr. John Henderson has undertaken to provide the plans and specifications of the barge and laboratories gratuitously. Mr. J. Y. Buchanan has promised to fit up one of the rooms of the barge as a chemical laboratory suited to the requirements of the station. Mr. Thomas Stevenson, the society's secretary, has agreed to give his professional services in enclosing the quarry gratuitously. Mr. John Anderson, of Denham Green, has undertaken to provide the station with a salmon and trout hatchery. Mr. Murray will himself furnish the laboratories with apparatus, and will place his large zoological library at the service of workers. In these circumstances the committee, believing that this scheme deserves their hearty support, recommend for the year ending November 1, 1884, a grant from the fishery fund not exceeding £300, and £250 for the two subsequent years, towards the expenses of the station."

#### CORRESPONDENCE.

THE ADVENTURES OF A PAHLAVI MS.

Oberammergau: July 30, 1883.

In the ACADEMY of February 6, 1875 (p. 142), Prof. Max Müller related the adventures of some fragments of a Pahlavi MS. before they found a final resting-place in the library of the India Office. The MS. was a polyglot, in loose sheets, containing the Pahlavi, Pāzand, Sanskrit, and Persian versions of the *Shikand-gāmānīk Vijār*, arranged in parallel columns; and it had been brought from Surat by Mr. Romer, who supposed it was a copy of the *Bundahish*. Two fragments of this MS. were given by him, in 1836, to Prof. H. H. Wilson, and two more to Mr. Norris; and these four fragments, containing pp. 32-143 of the MS., were finally deposited in the library of the India Office in 1875.

I am now able to state that a fifth fragment of this MS., containing pp. 16-31, was formerly sent by Mr. Romer, through Mr. Poley, to the late Prof. M. J. Müller, and is now in the Royal State Library at Munich. It is appended to a fragment (pp. 1-15) of a Pahlavi-Persian *Bundahish*, in Cod. Zend 10 of that library, which explains Mr. Romer's error as to the name of the whole MS. The Parsi Dastur at Surat had given him the first fifteen pages of the *Bundahish*, instead of the same pages of the *Shikand-gāmānīk Vijār*, and had thus led Mr. Romer to suppose that the whole MS. was a copy of the *Bundahish*.

This polyglot MS. is too modern to be of any great critical value; but the combination of so many versions makes it a rarity, as only one other similar MS. is known to exist, and that is supposed to be at Surat. The five fragments mentioned above contain about eight-ninths of the extant Pahlavi text, but only one-sixth of the whole Pāzand-Sanskrit version of the work. And, as it is probable that Mr. Bomer possessed the remainder of the MS., so far as the end of the Pahlavi text, it is very possible that a sixth fragment, containing pp. 144-59 of this polyglot work, still exists somewhere in Europe.

E. W. WEST.

#### CHINESE AND SIAMESE.

Oxford: July 28, 1883.

From the correspondence published in the ACADEMY, it appears that M. Terrien de La Couperie and Dr. Edkins have no misgivings as to a close relationship between Siamese and Chinese. It seems to me unsatisfactory to determine relationship between any two languages by comparing words with each other. If the words belong to things of daily life, religion, &c., they may have been borrowed. We have to look for some syntactical affinity in monosyllabic languages. Now, the laws as to compounds are different in Siamese and in Chinese. In compounds in Chinese, just as in the Aryan languages, the defining word or words always precede the word or words they define. In Siamese (as in the Semitic and other languages) the defined member of the compound precedes all the defining ones. Whether the order of the words as preserved in Siamese and in the Semitic languages is the original one, and whether this order can be traced in all languages, I will not here discuss; but I hope to do so soon in another place and in another context. I now wish only to enter my protest against too rashly determining relationship between languages.

O. FRANKFURTER.

#### SCIENCE NOTES.

THE Rolleston memorial fund, amounting to £1,200, has now been transferred to the University of Oxford, and accepted by them for the institution of a prize, to be awarded every two years, for original research in any subject comprised under the following heads:—Animal and vegetable morphology, physiology and pathology, and anthropology, to be selected by the candidates themselves. The period during which this prize may be obtained by a candidate is limited to ten years after the date of matriculation; and, with a view to render the prize as widely associated with Prof. Rolleston's name as possible, it is open to the members of both Oxford and Cambridge.

HERR HARTLEBEN, of Vienna, announces a Bibliography of the Electric Sciences from 1860 to 1883, which is to be published in his *Electrische Bibliothek*. It is compiled by Herr Gustav May.

In the last number of the *Bulletin* of the Anthropological Society of Paris are three remarkable memoirs descriptive of the brains of MM. Asseline, Assézat, and Coudereau—the first members of the "Société mutuelle d'Autopsie" who have been subjected to *post-mortem* examination. Hitherto the French anatomists have obtained their knowledge of the brain from the study of subjects who have died in hospitals, and whose previous life and intellectual history were absolutely unknown. They therefore look forward to much good from the new society, inasmuch as it will afford them opportunity from time to time of examining the cerebral anatomy of individuals with whose mental capacity and moral character they have

been familiar. Such an opportunity as that afforded by the dissection of Jeremy Bentham in our own country is exceedingly rare. Until a large number of brains of well-known persons shall have been carefully studied, it will be obviously desirable to withhold from attempting any generalisation.

#### PHILOLOGY NOTES.

MR. GLADSTONE has written the following letter to Dr. Ginsburg:—

"The state of the small fund now under my control permits me to offer you the sum of £500 in aid of the expenses of producing your important work [the *Massorah*]; and I am very glad to have an opportunity of thus setting on it a mark which is presumptively one of public approval, though indeed you stand little in need of fresh marks of what has been already so well known to you."

MR. ROBINSON ELLIS is at present staying at St. Gallen, in Switzerland, where he finds much to interest him in the Stifts-Bibliothek, which contains some MSS. of the eighth and several of the ninth century. He has also paid a visit to Avenches, the Roman Aventicum. Excavations are still carried on here during the winter, and fresh objects are continually being brought to light. Mr. Ellis was taken over the excavations by M. Caspari, a local antiquary of distinction, who showed him the remains of a Saracenic wall, said to be unique in Switzerland and France; also a large marble block recently discovered, belonging to the (so-called) temple of Apollo, which contains, besides some fine mouldings, three heads, one of a child almost perfect and another of an old man.

THE first series of the "Sacred Books of the East," published by the Clarendon Press under the editorship of Prof. Max Müller, is now approaching completion. Out of the full total of twenty-four volumes, nineteen have already appeared, though not quite in the order of their numbering. The remaining five volumes, which are in the press, will be parts ii. and iii. of the *Upanishads*, translated by Prof. Max Müller himself; the *Laws of Manu*, by Georg Bühler; the *Saddharma-pundarikā*, by H. Kern; and the *Ākāṅga-Sūtra*, by H. Jacobi.

MESSRS. MACMILLAN announce in their "Classical Library" an edition of the *Phædo* of Plato, edited by Mr. R. D. Archer-Hind, of Trinity College, Cambridge.

DR. E. WOELFFLIN's project of publishing an "Archiv für lateinische Lexicographie und Grammatik," to which we have before made reference, has received the support of the Munich Academy, so that the continuance of the work for at least three years is assured. It is intended to provide the materials, and to formulate the principles, for a final *Thesaurus Linguae Latinae*, including the ancient Low-Latin. The first *fasciculus*, now in the press, will contain only essays of a general character, including one by Dr. Groeber, of Strassburg, on the origin of the Romance languages. The publisher is Teubner, of Leipzig.

HERR E. SEELMANN will shortly publish a book upon the Pronunciation of Latin, with reference not only to the ascertained facts of history, but also to physiological principles.

DR. G. KÖRTING is engaged upon an *Encyclopædia* of Romance Philology.

#### FINE ART.

##### ART BOOKS.

*Sketching from Nature*. By Tristram J. Ellis. "Art at Home" Series. (Macmillan.) These sound and brightly written pages on sketching form one of the best volumes hitherto published in this useful but unequal series. At first sight the subject seems scarcely suited

to a set of books on "Art at Home," but this in no way affects the merit of the volume. Mr. Tristram Ellis is less (in the sense of "less often") at home in England than most artists; but he is perhaps more, as well as more often, at home elsewhere, and can make a residence out of a tent and a studio in the shade of a tree. If anyone knows what are the difficulties of sketching from nature it is surely he; and a certain amount of traveller's skill is a desirable equipment for all who sketch in the open, even though their "walks abroad" do not extend beyond the neighbourhood of an English village. A book of this size upon such a subject is necessarily little more than a collection of hints; but in writing, as in painting, it is not the number of touches, but the suggestiveness of them, that tells, and the art to omit is of as great value in one kind of composition as in the other. Mr. Ellis could scarcely have given more effective information in so small a space; and we can recommend his book not only to those who are beginning to sketch, but to those who have no intention of beginning. Everyone who has not already mastered the elements of sketching will be able to read with pleasure and profit the short and lucid chapters in which he has not scrupled to set down for the benefit of others the lessons he has learnt from experience. As examples of terse and clear writing, we may instance those on "Perspective," "Composition," "Figures," "Values," and the short note on "Simplicity." The illustrations are from sketches by Mr. H. S. Marks, R.A., and Mr. Ellis himself; and, if we have any fault to find with them, it is that they are too finished. They are like wood-cuts from pictures rather than sketches, and do not at all suggest the touch of sketching materials. As lessons, however, in composition, selection, perspective, light, tone, and other important elements of the subject under treatment they are admirable.

*The Art of Michelangelo Buonarroti in the British Museum*. By Louis Fagan. (Dulau.) This is another of Mr. Fagan's helps to students. It consists of a descriptive catalogue of the drawings by Michelangelo in the British Museum, accompanied by a chronological summary of the facts of his life, a short account of the former owners of the collections from which the drawings are derived, and lists of the portraits of Michelangelo and of the books relating to him to be found in the great national Museum. It is needless to say that a work of reference of this kind, well arranged and faithfully executed, will be a great boon to all students of the great Florentine. The little illustrations with which the text is interspersed vary in quality, but they will serve to refresh the memory, and also for purposes of rough comparison between a study in the Museum and a finished work elsewhere. Mr. Fagan is responsible for these illustrations, and also for the creditable steel-engraving after a well-known portrait of Michelangelo which forms the frontispiece.

*Luca della Robbia, &c.* By Leader Scott. "Great Artists" Series. (Sampson Low.) In this little book Leader Scott continues her survey of Italian sculptors commenced in the sister volume on Donatello and Ghiberti. Like all the author's works, the present is carefully and pleasantly written, and its value is increased by her intimate acquaintance with most of the sculptures described. There is little room for critical disquisition in a volume of such slight dimensions, but the generalisations are always intelligent, and we find few opinions expressed with which we are inclined to disagree. To those who are unable to consult such larger works as that of Mr. Perkins, Leader Scott's more summary account will be of much use, and may be accepted as a safe guide, so far as it goes. At the same



time, we can scarcely help protesting at the attempt to compress into so small a space the lives and works of such men as Mina da Fiesole, the Della Robbias, Benvenuto Cellini, the Majani, Verrocchio, Jacopo della Quercia, and a dozen more. This, however, is not the author's fault, who has performed her difficult task with much judgment and fidelity.

*Recherches sur les Collections des Richelieu.* By Edmond Bonnaffé. (Paris: Plon.) The first of the Richelieus who were collectors and lovers of art was the great Cardinal, who filled the "Petit Luxembourg," and then the "Palais Cardinal," his country house at Rueil, and his splendid *château* at Richelieu with treasures of art of all kinds; next came his niece the Duchess of Aiguillon; and then his grand-nephew and heir the Duke of Richelieu, who added Poussins and Rubens to the great store; after the Duke the Marshal, whose tastes were, according to the mode of his day, for exquisite china rather than antique busts and "old masters." M. Bonnaffé, who delights in writing of the old "amateurs" and tracking their possessions to their present owners, has now done for the Richelieus what he has done well before for de Bienne and Fouquet and Catherine de Medici, and has produced a work that is at once useful and readable. The first part of his book is devoted to the collectors and their collections, the latter to the dispersion of their treasures. Many of them were sold by the Duchess of Aiguillon in her lifetime to obtain funds for her charities; many passed with the Orleans collection into England; many are preserved in the Louvre, notably the famous "Captives" of Michelangelo, the well-known Greek "Bacchus," and celebrated pictures by Mantegna, Perugino, Costa, Dürer, and Rubens. M. Bonnaffé's volume, which is, printed in a style worthy of the publishers on paper of luxurious tint and thickness, is illustrated with engravings of the "Captives" and a view of the Cardinal's magnificent *château* at Richelieu.

*Art Work in Gold and Silver—Modern.* By H. B. Wheatley and P. H. Delamotte. (Sampson Low.) This little handbook, one of a series on practical art, is copiously illustrated, but almost entirely with old wood-blocks, which have appeared more than once in previous publications. They are, however, not much the worse for this, and the examples are, on the whole, well selected. The text is scanty, and of but little value; and a good many errors need correction—as, for instance, at p. 106, "pixes (*ostensoirs*), cruets for holy oil." The monstrance was never called a pyx; and the *ampullæ*, or bottles, for the holy oil were not called "cruets," a word employed to designate the two little flasks for the Eucharistic wine and water. The two reliquaries given on pp. 111 and 115 are really of gilt bronze, not of gold, as stated in the book. Some of the specimens of modern metal-work are very unworthy of their places among the beautiful old examples, of which so many are given. The "Milton Shield" of silver, *repoussé* and damascened, executed by Morel Ladeuil, should rather have been given as a warning to show what sculptured work in relief ought not to be. In spite of the graceful, though over-crowded, design of the various compartments, and the knowledge of the human figure shown by the artist, the work is much more pictorial than sculptural; the whole surface is tooled and fussed about to the utter destruction of all the breadth and simplicity on which the beauty of sculpture in low relief so much depends. It is most unfortunate that the authorities of the South Kensington Museum should have wasted large sums of money on this shield and other similar pieces of metal-work, which are the worst possible models that could be set before students.

THE lately published volume, *Echoes from the Welsh Hills*, by the Rev. D. Davies (Alexander and Shephard), deserves a word of notice in this place by reason of the many quaint illustrations from the pencil of Mr. T. H. Thomas. It is probable that no one is more familiar than this artist with all those characteristic features of Welsh life which what is called the march of civilisation is in act to destroy. Only in the remoter regions of Wales do there yet linger those fashions of apparel and customs of behaviour which a score of years ago were noticeable in the chief towns, giving them a distinctive character. An anecdotal volume like the one before us—concerned with local anecdote and pious reminiscence—was just the one to afford an artist like Mr. Thomas the best scope for the exercise of his peculiar knowledge, and it is therefore not surprising that he should have willingly embraced the occasion to illustrate it. His artistic dexterity has been of service in allowing him to record with picturesqueness and point the many subjects and objects of his familiar acquaintance.

*Art Work in Porcelain.* "Illustrated Handbooks of Practical Art." (Sampson Low.) This slender volume, like others of the series, is very nicely printed, bound, and illustrated. Such information as it contains is fairly accurate, but it is too meagre to be of any practical use to students or collectors. The general public, however, who neither need nor desire any intimate acquaintance with the subject, may spend an amusing, and not unprofitable, half-hour in looking at the pictures and reading the letterpress.

*The Art of Etching.* By H. B. Robertson. (Winsor and Newton.) One of the well-known series of handbooks published by Messrs. Winsor and Newton. Mr. Robertson, it need scarcely be said, can be trusted on the subject of etching. His hints and descriptions are few and brief, but they are clear and useful. The handbook is illustrated with two pretty little etchings.

*Vere Foster's Simple Lessons in Water-colour Painting.* (Blackie.) The principal recommendation of this educational work is that the lessons are simple. As a means of acquiring an elementary knowledge of the combinations of the most useful colours for landscape painting and of practising manipulation with the brush the course may be profitably gone through by beginners, but the "copies" are not very true to nature, nor very admirable examples of art.

*Handbook on Tapestry Painting.* By A. Rischitz. This little book, which is published by the accomplished author at his studio in Linden Gardens, Bayswater, is, like his *Handbook on China Painting*, irreproachable as a guide to amateurs. The extraordinary development of tapestry-painting in the last year or two, and its encouragement by artists of a high class, have been recently dwelt upon in the ACADEMY.

*Die Dresdner Gemälde Gallerie.* By Karl Christian Friedrich Krause. Edited by Dr. Paul Hohlfield and Dr. Aug. Wünsche. (Leipzig: Schulze.) This is the second instalment of the publication of the Krause MSS., and is composed of descriptive and critical notes on the most important of the pictures in the Dresden Gallery. It is needless to say that it is marked by great learning and critical insight, and has been edited with much care.

*The Recent Discovery of Ancient Egyptian Mummies at Thebes.* By Sir Erasmus Wilson. (Kegan Paul, Trench and Co.) Seldom has an oft-told tale been retold so pleasantly and instructively as in this tiny volume, the contents of which, as announced upon the title-page, were lately delivered by Sir Erasmus Wilson in the

form of a lecture to the members of the Young Men's Christian Association at Margate. Beginning with a singularly interesting sketch of the Nile and its course, the physical geography of the Nile valley, the foundation of the Egyptian monarchy, and the leading features of the national solar myth, Sir Erasmus Wilson leads up to the great religious dogma of the nature of man, the body, the soul, and the "Ka" as conceived by the most philosophically religious people of antiquity. Embalmment as necessary to the resurrection of man in the flesh, and the hidden tomb as necessary to the safety of the mummy and its funeral chattels, are next touched upon, paving the way to an excellent account of the modes of burial in favour at different epochs, the various treasures buried with the Egyptian dead, and the depredations to which the tombs of kings and commoners have been subject from remote antiquity. The story of the discovery of the vault of the Priest-Kings at Dayr-el-Bahree, with its extraordinary population of mummied royalties of various dynasties and all their funerary treasures, is most amusingly and graphically told; and the whole concludes with a useful table of the native dynasties from Mena to Sheshonk, briefly summarising the principal events of each, together with what the author conceives to be their approximate dates. This handy and pretty little volume, though published by Kegan Paul and Co., is, we observe, printed—and well printed—at Margate. It is not, however, altogether free from typographical errors, some ancient and some modern proper names being misspelt, and Pharaoh being printed "Pharoah" from beginning to end. These slips are not, however, to be charged to the account of Sir Erasmus Wilson, who was, we understand, unable to correct the proofs himself.

#### ART MAGAZINES.

THE quarterly part of the *Great Historic Galleries* shows that in the art of photographing pictures we are not behind our Continental neighbours. Even Messrs. Braun would find it hard to excel some of the beautiful plates in this number, and they are all printed straight upon the paper. As an imitation of the tone and glow of the original we have never seen a finer permanent photograph than that of a lovely little *Ostade* from Deepdene. Among the other pictures represented are a portrait of the Empress Josephine by Prudhon, a capital Janssen, Lady Mary Wortley Montagu in her Turkish dress by Kneller (now to be seen in the Bute Collection at Bethnal Green), and four fine miniatures by Cooper.

MR. WILLIAM STRANG'S fine etching of "Tinkers," much admired at this year's Exhibition of Painter-Etchers, is published in this month's number of the *Portfolio*. The editor's paper on Paris (continuation) is illustrated with an etching of the Rue St-André by M. Léon Lhermitte.

THE principal illustration of the *Art Journal* for August is a study of cats, by Mr. E. N. Downard, called "Romeo and Juliet."

THE *Gazette des Beaux-Arts* is occupied mainly with exhibitions—the Salon and several minor exhibitions in London and Paris. There is a sympathetic etching by M. H. Guérard of Mr. Whistler's well-known portrait of his mother. M. T. Duret's estimate of Rossetti is severe, and is illustrated by a scarcely fair representation of the artist's "Pandora." Mr. W. L. Wyllie's "View on the Thames" (one of the purchases by the Royal Academy with the Chantry bequest) is, on the other hand, admirably translated into black and white.

THE result of the Austrian expedition to Lycia is treated by C. von Lütow in the current number of the *Zeitschrift für bildende Kunst*, and illustrations are given of several interesting bas-reliefs of scenes from the *Odysey*. Konrad Lange concludes his study of the Cupid by Michelangelo at Turin; and the Silesian Museum at Breslau is the subject of an interesting and well-illustrated paper by E. Kalesse. The etchings of the month are by J. Groh from an altar-piece by Hans Baldung, of which the central painting represents the martyrdom of St. Sebastian. This interesting work contains a portrait of the artist.

M. JOSSE on Japanese art, M. Victor Champier on "La Maison modèle," M. Passepont on elementary ornament, and M. Garnier on china painting again occupy the pages of the *Revue des Arts décoratifs*; and these pages could scarcely be better filled. The illustrations are as numerous and good as usual.

#### MURAL PAINTINGS AT ROME ON THE CAPITOL.

THE Roman journals have been for some time past discussing the mural paintings discovered in the halls formerly appropriated to the Protomoteca, which now serve for the offices of the Statistical Board, in the Palace of the Conservators, on the Capitol. From the few remnants of an inscription restored to light, it was supposed that the name of the artist had been recognised, but this does not seem to be the fact. It must be premised that these paintings, which are in the style of the sixteenth century, or the end of the fifteenth, are not in very good taste. In the middle of the wall appears the Madonna and Child. The disposition of the group resembles that of the Virgin attributed to Pinturicchio, which is in the chapel of the palace. To the left is St. Sebastian, and to the right St. Omobono, with the scissors in his hand. Underneath is written,

PETRVS · ISPANVS · E · MICCINELLO · MC. . . .

It is clearly demonstrated by the figure of St. Omobono with the scissors that the guild of tailors had their head-quarters here, adjoining the other trade corporations, whose emblems are visible on the ascent to Montecuprino. We suspend our judgment on these frescoes until they are completely uncovered, under the direction of Prof. Caesar Mariani, who is employed on the task by the Municipality.

F. B.

#### MR. WOOD'S EXCAVATIONS AT EPHESUS.

MR. A. J. B. BERESFORD-HOPE, as chairman of the committee for promoting Mr. J. F. Wood's excavations of the temple of Diana at Ephesus, has written a report of the work accomplished by Mr. Wood during the early part of the present year, from which we make the following extracts:—

"In March Mr. Wood was authorised to proceed to Ephesus, and resume the excavations which had been so long in abeyance for want of funds. The freehold of the site of the temple had been purchased by the Trustees of the British Museum at the time of the former excavations. Their right to resume the works seemed accordingly to be clear, although the question of the privilege of removing the sculptures which might be found was more disputed. Mr. Wood, however, had not long resumed his work when the Mudir of the district visited the spot, and reported their recommencement to the Kaimachan of Scala Nova, who in his turn reported the same to the Governor of Smyrna; and in due time the Mudir received written instructions to stop the excavations. Mr. Wood suspended the work which he had then carried on for eleven days, and took the first boat

for Constantinople to obtain a fresh permit from the Ottoman Government. This interruption delayed operations for several weeks. But happily the required document was eventually obtained through the effectual good offices of Lord Granville and of the Embassy at Constantinople; and, in three days from the time when the request was submitted to the Sultan, the permit was handed to Mr. Wood by the Minister of Public Instruction. Mr. Wood then returned without delay and resumed the excavations. By this time the cool weather had passed away and the hot season had set in; but, as he was anxious to make some important discovery before abandoning the work till the autumn, Mr. Wood persevered until June 15, when he was forced to stop, for not only did the heat prevent the workmen from doing a fair day's work, but the water stood in the excavations at a level which prevented the recovery of the stones which could be felt through the mud. Several interesting inscriptions and fragments of sculpture were, however, secured. The latter evidently belonged to the pediment at the east end of the temple. The most interesting of these was the leg of a male figure in high relief, somewhat larger than life.

"At a committee meeting held on July 24, it was decided to authorise Mr. Wood to return to Ephesus in September and resume the excavations. The committee was justified in this decision by the fact that a large area had been opened up to an average depth of seventeen feet in the few weeks of work during the spring and early summer; while the stones, which could only be felt at that time through the mud and water, could be easily removed in the autumn after the water will have subsided several feet. I need hardly impress upon the archaeological public that it is most desirable that they should subscribe liberally if they desire the success of this most interesting exploration. If it is carried on, as it ought to be, to the extent proposed—namely, to the outer face of the colonnade which surrounded the temple—the result will probably be the unearthing both of beautiful sculptures and of inscriptions possessing historical value. The discoveries which reach England will be placed in the gallery which is to be devoted to the British Museum to the Ephesian antiquities, and will be a great addition of permanent value to the national art treasures."

#### CORRESPONDENCE.

##### A CONTEMPORARY NOTICE OF GAINSBOROUGH.

Ipswich: July 24, 1883.

In searching the files of the *Ipswich Journal* for some particulars as to the picture referred to in my letter in the *ACADEMY* of July 21, I came upon the following brief history of Gainsborough. From Sir Philip Thicknesse's *Life of Gainsborough* we learn that the then proprietor and editor of the *Ipswich Journal* was an intimate friend of the great artist; and, as the subjoined article was in all probability written by him, it will have a special value and interest at the present day. The extract is *verbatim* from the *Ipswich Journal* of August 9, 1788.

WM. KING.

"Memoirs of the late Mr. Gainsborough, the celebrated painter who died on Saturday last, aged 61, of a cancer in his Neck, caught by a Cold a few months since, whilst attending Mr. Hastings's Trial.

"Mr. Gainsborough was born at Sudbury in Suffolk, in the year 1727: his father, on his outset in life, was possessed of a decent competency; but a large family, and a liberal heart, soon lessened his wealth to a very humble income. The son, of whom we speak, very early discovered a propensity to painting: Nature was his teacher and the woods of Suffolk his academy; here he would pass in solitude his mornings, in making a sketch of an antiquated tree, a marshy brook, a few cattle, a shepherd and his flock, or any other accidental objects that were presented. From delineation, he got to colouring; and after painting several landscapes from the age of ten to twelve, he quitted Sudbury in his thirteenth year, and came to London, where he commenced portrait painter; and from that time never cost his family the least expense. The person at whose

house he principally resided, was a silversmith of some taste; and from him he was ever ready to confess he derived great assistance. Mr. Gravelot the engraver was also his patron, and got him introduced at the Old Academy of the Arts, in St. Martin's Lane. He continued to exercise his pencil in London for some years, but marrying Mrs. Gainsborough when he was only nineteen years of age, he soon after took up his residence at Ipswich; and after practising there for a considerable period, went to Bath, where his friends intimated his merits would meet their proper reward. His portrait of Quin the actor, which he painted at Bath about thirty years since, will ever be considered as a wonderful effort in the portrait line.

"The high reputation which followed, prompted him to return to London, where he arrived in the year 1774; after passing a short time in town not very profitably, his merits engaged the attention of the King. Among other portraits of the Royal Family, the full length of his Majesty at the Queen's house will ever be viewed as an astonishing performance. From this period, Mr. Gainsborough entered into a line which afforded a becoming reward to his superlative powers. All our living Princes and Princesses have been painted by him, the Duke of York excepted, of whom he had three pictures bespoken: and, among his later performances, the head of Mr. Pitt, and several portraits of that gentleman's family, afforded him gratification. His portraits will pass to futurity with a reputation equal to that which follows the pictures of Vandyrke; and his landscapes will establish his name on the record of the fine arts, with honours such as never before attended a native of this isle.

"He was frequently fond of giving a little rustic boy or girl a place in his landscapes: some of these possess wonderful beauty: his Shepherd's Boy, the Girl and Pigs, The Fighting Boys and Dogs, the one with Figures in Sir Peter Burrell's possession, and several others of a like description, give him a very peculiar character as an artist over every other disciple of the pencil. The landscape of the Woodman in the Storm, finished about eighteen months since, and now at his rooms in Pall Mall, for expression, character, and beautiful colouring, is of inestimable worth. His Majesty's praises of this picture made Mr. Gainsborough feel truly elate; and the attention of the Queen, who sent to him soon after, and commissioned him to paint the Duke of York, were circumstances that he always dwelt upon with conscious pleasure and satisfaction.

"His mind was most in its element while engaged in landscape. These subjects he painted with a faithful adherence to Nature; and it is to be noticed they are more in approach to the landscapes of Rubens, than those of any other master. At the same time we must remark, his tree, foreground, and figures, have more force and spirit; and we add, the brilliancy of Claude and the simplicity of Ruysdael appear combined in Mr. Gainsborough's romantic scenes. The few pictures he attempted that are stiled sea-pieces, may be recurred to in proof of his power in painting water; nothing certainly can exceed them in transparency and air. But he is gone! and while we lament him as an artist, let us not pass over those virtues which were an honour to human nature! Let a tear be shed in affection for that generous heart, whose strongest propensities were to relieve the claims of poverty, wherever they appeared genuine! If he selected, for the exercise of his pencil, an infant from a cottage, all the tenants of the humble roof generally participated in the profits of the picture; and some of them frequently found in his habitation a permanent abode. His liberality was not confined to this alone,—needy relatives and unfortunate friends were further incumbrances on a spirit that could not deny; and owing to this generosity of temper, we fear, that affluence is not left to his amiable family, which so much merit might promise, and such real worth deserve."

#### NOTES ON ART AND ARCHAEOLOGY.

WE learn that the Browning Society is to receive from its vice-president, Sir Frederick Leighton, the gift of a copy of a reproduction of



the "Burial of Alkestis," for each of its members. The picture is in the possession of Mr. Bernhard Samuelson, whose assent to the reproduction has been cordially given.

We are glad to learn that a movement has been set on foot to endeavour to obtain a pension for the widow of James Redfern, the sculptor, who died just as he was becoming eminent, and left his family quite unprovided for. It will be remembered that the remarkable genius of Redfern, when an uneducated country lad, was brought under the notice of Mr. Beresford-Hope, who immediately provided the means for his gaining a better field for the development of his unusual ability than he would otherwise have had. Sympathisers with the movement may address themselves to Mr. J. Cotter Morison, 30 Fitzjohn's Avenue, N.W.; or to Miss E. H. Hickey, 53 Gayton Road, Hampstead.

MESSERS. SEELEY announce for early publication an English version of the Eclogues of Virgil by the late Samuel Palmer, with fourteen etchings on copper by the author. The translation, which was the favourite occupation of Palmer's later years, was completed in 1872; but some of the etchings were left unfinished at his death, and have now been reproduced in facsimile under the direction of his son, Mr. A. H. Palmer. The work will be published in one hundred copies, large paper, with proofs; and also in a smaller edition.

AN English commission, with Sir F. Leighton for its president, and Mr. F. Seymour Haden and Mr. S. Cousins for its vice-presidents in the two departments of etching and engraving, has been appointed for the International Exhibition of the Graphic Arts which will open at Vienna on September 15. The hon. secretary of the commission (why not committee?) is Mr. Edward Pick, 28 Queen's Road, St. John's Wood. A translation into English—or, rather, what purports to be such—has been issued of the Regulations. Among the members of the commission in the department of etching we observe "Prof. Sydney Colvill" (*sic*).

AN important picture, by Simonetti, of the town of Casamicciola will shortly be exhibited at St. James's Gallery, Duke Street. Mr. Mendoza intends to devote the proceeds of the exhibition to the relief of the sufferers by the recent earthquake.

THE Catalogue of the Marquis of Bute's collection of pictures, now lent for exhibition at the Bethnal Green Museum, has just been issued. The name of its author, Dr. Jean Paul Richter, is a guarantee that the work has been faithfully executed, and that a large amount of learning and intelligence has been expended upon it. The collection is a very interesting one, especially in relation to the Dutch school, of which it contains several examples of very rare masters. Among these are a landscape by Lucas van Uden, the assistant of Rubens, two by J. Griffier, the only known examples of this artist, and a Pieter Verhelst, by whom only two other pictures can at present be traced. Of nearly all the more celebrated Dutchmen, with the exception of Rembrandt, the collection contains fine examples. In his remarks upon these pictures Dr. Richter has shown a praiseworthy desire to make just those comments which will be most useful to the student. He, for instance, points out how a landscape by Ruysdael bears evident traces of the influence of the slightly elder Everdingen; and that the de Koninck is "an unusual work of the master, the harmony of colouring being in tone not green, but gray and somewhat dark." The pictures are carefully described, and all decypherable inscriptions are recorded. Although deficient in important pictures of the Italian, Spanish, and

German schools, the Bute Collection is a very valuable one. The notes on the few English pictures which it contains, by Gainsborough, Reynolds, Lawrence, Ibbetson, and others, are very carefully done.

## THE STAGE.

### THE "PINCERNA" AT THE BIRMINGHAM ORATORY.

THE annals of the Oratory School, Edgbaston, were this year marked by a repetition of Card. Newman's "Pincerna," an adaptation of Terence's "Eunuchus." The heroine of the piece is a young Athenian widow, who, though really loving Phaedria, the son of Laches, encourages the addresses of a braggart soldier, Thraso, in order to receive as a present his slave Pamphila, who is, in truth, an Athenian citizen and her foster-sister. As Pamphila is being taken to Thais' house, Chaerea, the brother of Phaedria, falls in love at first sight, and prevails upon the old family slave, Parmeno, to send him to Thais, disguised as his brother's cup-bearer, Dorus. The elopement of Pamphila with Chaerea, the confusion and distress that ensue, the discovery of her birth and relationship, and the happy ending which naturally follows—these details complete the plan of adaptation.

Those who had seen performances of the "Pincerna" some years ago felt bound to admit that the actors had been trained in such a way as to leave the present little to envy in the past. More uniformly good casts have perhaps been seen at the Oratory; but, on the other hand, various characters were personated in a manner quite unrivalled. We do not intend any disparagement of others by mentioning among these the parasite Gnatho and the slave Parmeno. Too much praise cannot be given to the actor who gave a sustained interest to the latter part, which is a long and thankless one, and has no showy points. The trying ordeal of standing at the back of the stage without taking part in the dialogue was repeatedly gone through by him; and during these intervals his by-play was as unceasing as it was expressive. Full justice was done to the character of the trusty servant in his raillery of his master, his grumpiness with Gnatho, and his fury at being hoaxed by Pythias. Gnatho found an inimitable representative, who brought into relief the particular shade of parasite which is intended by Terence. He described himself with great humour in his opening speech as a gentlemanly kind of person, who lives on his wits by toadying conceited coxcombs, and acting as their right hand and ambassador; and afterwards he admirably represented these qualities in the scene with Thraso, in which he never became a butt of his patron, but stood on a footing of equality with him, while discreetly flattering him and laughing at his stale jokes. The heroine of the piece, Thais, was remarkable for her silvery (though somewhat indistinct) voice. She exhibited in the first scene with Phaedria a quiet and dignified manner, and was throughout very graceful in her movements—matters not less important than difficult. But we missed the pathos of her appeal to Phaedria when she explains her reasons for desiring his temporary absence, and which culminates in "Sola sum habeo hic neminem, neque amicum neque cognatum." Also we think that, when a lady so far forgets herself as to call her maid "sacriliga" and "venefica," she ought to look very angry indeed. Her lover acted vigorously the anger towards Thais produced by the jeers of Parmeno and by the request that he should leave the field to his rival for a few days; but he did not appear quite so tender towards his lady-love as the words of his speech to her might imply. The Oratory again

made a fortunate choice as regards the voice of Pythias, the pert servant-maid, who, however, shone much more in the scene where she hoaxes Parmeno than when she laughs at him for being taken in. Chaerea and Thraso were both represented satisfactorily, except that Chaerea's youthful activity led him at times to indulge in superfluous movement. Chremes did not by any means bring out all the humour which the part contains, while Laches had some peculiarities in his walk which we suppose must be set down to the infirmity of old age.

We may conclude by saying that the mutes, one and all, were very well drilled, the ragged army especially causing great amusement. In some of the scenes we might have wished for greater sharpness of rejoinder, but this is clearly an error on the right side. The actors (with a few exceptions) were remarkably deliberate in speech and clear in articulation—qualities often lacking to a school performance.

P. S. C.

## STAGE NOTES.

THE real event of the week has been Mr. Irving's farewell on Saturday night, but that is a matter that the daily press has already well-nigh exhausted. It remains for us, however, to say one necessary word or so about it while the enthusiasm of the scene is fresh in the recollection of all who were present. In a still greater measure than the dinner of a few weeks ago, it emphasises two facts—the first, the extraordinary character of the position that Mr. Irving has made for himself; the second, the total change of public feeling in regard to the stage. The two things are in truth much connected: each has acted and reacted upon the other. Mr. Irving's intelligence, and skill, and liberal enterprise, and wise and well-timed management have done much to bring about that condition of favour in which the world of the theatre now finds itself; and, likewise, the growing disposition to encourage and respect the art of the stage has assisted in the degree of recognition bestowed on Mr. Irving, the art's representative master. Mr. Irving has chosen quite the right moment for going to America; his public position permits him to go almost as an envoy from one people to the other, and America will receive him with prompt enthusiasm, quickly made friendships, and certain good-will. The people of New York next October, of Boston later on, and of Baltimore at Christmas will see an actor who, without having succeeded in every part he has essayed, has been triumphant in parts both many and various. They will also see a practical student of every branch of theatrical work, to whose energy and taste there has been granted this extraordinary reward—that, having found the theatre a place little considered, he has done much to make it again what it was in the smaller London of Edmund Kean and of Garrick, the natural resort of all classes of the fashionable and the learned, of the solid and the frivolous, of the very wealthy and the educated poor.

AT Toole's Theatre they have, in the temporary absence of the popular low comedian, produced a play that has been seen but once before, and then on other boards—the "M.P." of the late Mr. Tom Robertson. It has been a curious experiment, and has succeeded perhaps quite as much as could have been expected. Mr. Robertson's plays, along with their conspicuous merits of freshness and individuality, had often many faults; and "M.P." was recognised soon after it was produced to be one of the least faultless and one of the least vigorous. It had little plot; it had not overmuch of distinct character-drawing; it had to rely chiefly for what success it obtained on its sufficient measure of brisk and not unnatural dialogue, and on the always attractive presenta-

tion of the familiar things of to-day. In spite of all this, however, it does not at all follow that Mr. Robertson the younger, who now enters into possession of the acting rights in his father's comedies, was ill-advised in selecting "M.P." as the first of the comedies to be played under his control. "Caste" and "School" and "Society" have been pretty well used up—at least for the time—and in "Play" there is no great element of attraction. "M.P." is practically new to the playgoer of the period; and though it is not very good, and though some of the most telling satire it contains has lost a little force through lapse of time, it is yet a good deal better than most adaptations from the French, than most farcical comedies, than most sensational dramas of realistic effect. If it does not exactly "entertain gracefully," it entertains with innocence and success. It suffers, however, from the absence of the Bancrofts and Mr. Hare, and this not so much through the fact of the surprising excellence of these comedians as because the play shows traces of having been designed somewhat specially to fit them. More than one of the actors now engaged at Toole's nevertheless makes a mark. Mr. Ward performs with great credit, and Miss Gerard is quite artistic and interesting. The little piece will probably serve the purpose of filling the house with contented patrons for the next two months or more. But the stage-work of Mr. T. W. Robertson will hardly, we fear, be found to be permanent literature.

"VALENTINE AND PAUL" at the Gaiety Theatre—the words by Mr. Stephens, the tuneful music by Mr. Solomon—serves to introduce to the London public Miss Lillian Russell, who has had a great success in America. For a while, we believe, she has been the spoilt child of New York playgoers. Miss Russell is a comely person, who knows how to sing, and who has such pleasant ease upon the stage that you hardly trouble to enquire whether she knows also how to act. We are not, ourselves, inclined to credit her with the possession of great dramatic power. Miss [Florence St. John, at her best, has, we think, more vivacity; Miss Violet Cameron both more vivacity and more vigour, and at times, too, more sentiment. No; Miss Lillian Russell, pleasantly as she looks and deftly as she warbles, has not that combination of stage qualities which ensure the popularity of the lady of "Rip Van Winkle." But she is yet an acquisition in a dull season; and the stage of opera bouffe and of burlesque requires brilliant recruits in England now that Miss Nelly Bromley definitely deserts it to play the sentimental heroine at Drury Lane, and that Miss Kate Vaughan aspires to more serious business than that of beginning a languid dance which is too soon finished. There is quite room for the latest arrival from America, though, in London, she will not carry all before her. Her stage companions—Mr. Elton included—have but little to do, and the play itself is not one on which much labour of description need be bestowed.

### MUSIC.

*Life of Handel.* By W. S. Rockstro. (Macmillan.)

DR. GEORGE GROVE, in a short introductory Preface, shows clearly that two important attempts at a biography of the great musician have, proved failures—the one (Schoelcher's *Life of Handel*) through its want of method, technical knowledge, and unfortunate style; the second (Dr. Chrysander's) owing to its excessive length and incomplete state, and also from the fact that it is written in German. Mr. Rockstro now comes forward and gives us

a "readable and well-proportioned" book. There is much to praise in the volume. The story of Handel's life is told in glowing and picturesque language; and much interesting and valuable information is given about the Handel MSS. in the Queen's library, the British Museum, and other places. Dr. Grove speaks of the "Life" as a "popular" one; and so indeed it is, for the writer tells us much about Handel as a man, and describes his career as an artist in language singularly free from pedantry and technical abstruseness.

The biography avoids, says Dr. Grove, "some of the errors of its predecessors." But in avoiding Scylla Mr. Rockstro has occasionally fallen into Charybdis. He tells us, for example (p. 33), that the complete score, in Handel's own handwriting, of the first "Passion" Oratorio has been discovered among the Pöhlchau MSS. in the Berlin Library; and yet, in his complete catalogue of Handel's works at the end of the volume, he marks the "locale of Autograph" as unknown. Dr. Chrysander, in the Preface to this "Passion" in the German Handel Society's edition, informs us that the Pöhlchau MS. is *not* in Handel's own writing. Either way, Mr. Rockstro's two statements do not agree. Again, he has committed some serious errors in his account (pp. 13 and 345) of the Sonatas belonging to the year 1696, and of the German Society's publication. Of course, our author has read Dr. Chrysander's great work, and frequently quotes, or we should rather say, misquotes him. We will give one or two examples. Chrysander places little faith in the story of Powell, "the Harmonious Blacksmith," but he has more than "the one fact" mentioned on p. 119 in support of his opinion. We cannot enter into detail; but, to any readers who care to see how far our accusation against Mr. Rockstro is just, we would suggest a comparison of the accounts of the Double Concerto MS. given by Rockstro (p. 335) and Chrysander (tom. iii., p. 163). Once again, the three acts of the opera "Muzio Scaevola" were set to music by three different composers. According to some authorities, the first was composed by Attilio Ariosti; according to others, by a certain Filippo Mattei (Pippo). "On the strength of a MS. score in the British Museum, Mattei's name has been regarded as not wholly destitute of foundation," says Mr. Rockstro; but Chrysander gives several very important reasons for believing that Mattei, and not Ariosti, was the composer. On p. 105 we read that Handel's Chandos Anthems are now more completely forgotten than even his operatic treasures. Mr. Rockstro ought, however, to have mentioned that "O praise the Lord with one consent" was revived by Mr. E. Prout at the Borough of Hackney Choral Society in 1879. He says also (p. 111) that "Esther" was lately given by the Guildhall School of Music; but it was first revived on November 13, 1875, at the Alexandra Palace. "Theodora," too (see pp. 305 and 306), has not "been quite neglected for the last hundred years." An important selection was given by the London Musical Society at St. James's Hall on March 30, 1882.

"Israel in Egypt" and "The Messiah" come in for a full share of notice. Of course the earlier Oratorio introduces the question of the disputed "Magnificat." Mr. Rockstro rightly states that this work has never been presented to an English audience in its complete form; but, since Chrysander, in his third volume, mentions that it was performed at Hanover Square Rooms in 1863, we may as well add that on that occasion only two movements, the "Et exultant" and "Quia fecit," were given. We should be glad if it could be established beyond a doubt that Handel wrote this Magnificat. Chrysander hopes that the Erba parts, from which he firmly believes the two copies (Handel's copy and the one in the Sacred

Harmonic Library) were written out, will be found; and Mr. Rockstro admits that until this happens the question can never be set at rest. He would have us believe that the Magnificat is Handel's own composition. The difference between Chrysander's and Mr. Rockstro's mode of discussing the question seems to us very striking. The former appears to be merely examining the documents with a view to discovering the real truth; the latter to be trying chiefly to exonerate Handel from the blame of appropriating other composers' ideas. Chrysander tells us a great deal about the MSS.; Mr. Rockstro very little. The latter enlarges upon the extraordinary fact (if such it be) of Dionigi Erba writing such a wonderful work; and of his name being so long ignored by "our best critics." But truth is stranger than fiction; the best critics are not infallible, and may easily be ignorant of treasures hidden away in dusty cupboards or in dingy corners of great libraries. Chrysander has given circumstantial evidence in support of the Erba theory; but we do not find that Mr. Rockstro has any fresh arguments in favour of the theory which he seeks to maintain.

And now we must say one word about "The Messiah." Mr. Rockstro wants to hear the grand old Oratorio played as Handel wrote it. The additional accompaniments can, of course, be removed from the score; we can try and imitate the orchestra of Handel's time. But still, to say nothing of the difference of the organ of the present day, we should be without the harpsichord, without the harpsichord part, and without exact instructions respecting the use of the organ and harpsichord. Robert Franz, a great authority, says it is impossible now to say exactly when the one or the other was used. We cannot restore the past; but we can attempt, as J. A. Hiller, Mozart, Franz, and others have done, to reveal the composer's intentions with the modern means at our disposal. The expression "additional accompaniments" is a misleading one. If done in the right spirit, the accompaniments are rewritten rather than added; if mere additions, they are sound without sense. Mr. Rockstro tells us that Mozart's accompaniments to "The Messiah" were substitutes for the organ, as Baron von Swieten wished to perform Handel's works in the Hall of the Bibliothek at Vienna, in which that instrument was missing. There is truth in this statement, but only part of it. Jahn says: "The object with which Mozart undertook to rearrange the instrumentation of Handel's works was the strengthening and enriching of the orchestra to enable it to dispense with the organ or harpsichord." Mr. Rockstro tells us he is trying to "wash 'The Messiah' clean." Let him take care: if he succeed he may wash all the colour out of it.

The date of Handel's birth has been much talked about. Mattheson first mistook the year, and his error was copied by many writers. Mr. Rockstro's "Appendix" on the matter is very interesting. He might, however, have mentioned that the *Gentleman's Magazine* for 1859 is among the few authorities which give 1685, the correct year of birth.

In concluding our notice of Mr. Rockstro's interesting and, in many particulars, valuable book, we would refer to one passage relating to Milton. Our author is surprised to find the "zealous Puritan" encouraging the stage by writing *Comus*. But at the date (1634) when this masque was written, Milton could scarcely be described as a "zealous Puritan." Nor is it strange that the excitement caused by the masques of Shirley and Carew, and the descriptions of them given to the young poet by Lawes and his brother Christopher, should have led him to think for the moment of the stage rather than the Church.

J. S. SHEDLOCK.



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